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FRENCH ARCHITECTS AND SCULPTORS

of the XVIIIth Century



Uniform with the Present Volume.

FRENCH PAINTERS OF THE XVIIITH CENTURY.

By LADY DILKE. With 11 Photogravure Plates, and 64 Half-Tone Illustrations ; containing a number of pictures never before reproduced. Imp. 8vo, 28s. net. Large paper edition, with extra illustrations, price £2 2s. net.

LONDON : GEORGE BELL AND SONS.



FRENCH ARCHITECTS AND SCULPTORS

of the XVIIIth Century

BY LADY DILKE

AUTHOR OF "FRENCH PAINTERS OF THE XVIIIth CENTURY," "THE RENAISSANCE
IN FRANCE," "CLAUDE LORRAIN, SA VIE ET SES ŒUVRES," ETC.



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PREFACE.

IN the present volume I have attempted to carry forward the work which was begun last year by the publication of "French Painters of the Eighteenth Century." The system adopted is the same. In each division those men who appear to have most forcibly influenced the art they practised have been chosen out, and from their work examples have been selected which illustrate the nature of that artistic development which corresponded to the renewal of human ideals by which the eighteenth century was distinguished.

The architects are seen to be engaged in solving the problems connected with the creation of the modern house, remodelling old palaces, erecting official monuments, and creating pleasant dwelling-places, the charm of which still hangs about the walls of the Petit Trianon and the lovely Hôtel de Salm. The sculptors give a new direction to the "sculpture d'appartement" and assert their independence—giving to the statue, and finally to the statuette, a new significance. Never was the range of interest wider. We pass from the pathos of a great sorrow nobly embodied in the "Tomb of the Dauphin" by Guillaume Coustou fils, to admire the individual and poetic creation of Pigalle's "Mercury" or Houdon's no less famous "Diana." We see Falconnet's audacious "Peter the Great" triumphant on the quays of the Neva, and rejoice with Clodion, whose gay and splendid vitality animates alike work that dares the daylight in the courts of palaces, or dignifies toys fitted only for the boudoir or the closet.

Many of the finest achievements of these great artists have been hitherto little known even in their own country, and it is not without a sentiment of surprise that Parisians have visited those exhibitions of "l'art retrospectif" which have this year brought to light, amongst the works of earlier times, so many obscure master-

pieces by the artists of the eighteenth century. My object is to trace the traditions by which the chief amongst these men were guided; to give such an account of their lives as may render them something more than mere names to us; to bring order into our conception of their works; and to support the conclusions of the text by typical illustrations of their performance.

This is the system which I pursued in writing of "The Renaissance of Art in France." It has been unfavourably compared by some English critics with the method which I followed in "Art in the Modern State"—a study of the "Age of Louis XIV." My defence must be that whilst the volumes on the Renaissance aroused considerable attention, and are still inquired for, "Art in the Modern State" had few readers and has no sale. For the reception of "French Painters of the Eighteenth Century,"—seeing how difficult it is to secure a hearing for any work on art which is not designedly popular—I can only be grateful. Circumstances which obliged me to complete the revision of that volume away from my books and notes, were in great measure responsible for a long list of errata, for a slip in which I spoke of Chardin's "Château de Cartes" as "Les Tours de Cartes," and for my failure to clear up the chronology of the last twelve months of Watteau's life. As this passage has been completely rewritten for the French edition which is to appear next year, Mr. Bell will send to anyone who has purchased or may purchase the English volume a fly-leaf containing the corrected version of the facts.

Amongst those for whose good offices my best thanks are due, I must again name Count Seckendorf, who procured for me the photograph from which the "Venus" of Guillaume Coustou fils is here reproduced. I also gratefully acknowledge the civility of Dr. Lippmann and Dr. Friedländer at Berlin; the ready permission to reproduce certain works in their possession given by M. le Comte Pillet-Will, M. Jacques Doucet and Sir John Murray Scott; the help received from M. Pierre de Nolhac, M. Gustave Dreyfus and M. J. Rouam, whose great experience has been invaluable to me in preparing the illustrations.

EMILIA F. S. DILKE.



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The same words should also be supplied on the interleaf facing page 130.

ABBREVIATIONS.

G. B. A.	= Gazette des Beaux Arts.
Mém. inéd.	= Mémoires inédits pour servir à l'histoire des membres de l'Académie Royale, &c., &c.
N. A.	= Nouvelles archives de l'Art français.
A. de l'A. fr.	= Archives de l'Art français.
P. V.	= Procès-verbaux de l'Académie Royale.
D'Arg., Voyage Paris	= D'Argenville, Voyage pittoresque de Paris.
D'Arg., Env. Paris	= D'Argenville, Voyage pittoresque aux environs de Paris.
Pig. de la F. Descrip. de la France	= Piganiol de la Force, Description géographique et historique de la France.
Pig. de la F. Descrip. de Versailles	= Piganiol de la Force, Nouvelle description des châteaux et parcs de Versailles et Marly.
Blondel, Arch. fr.	= Architecture française, ou recueil des plans, élévations, &c., &c., de Paris.
Cours d'Arch.	= Cours d'Architecture civile.
Discours sur la nécessité	= Discours sur la nécessité de l'étude de l'Architecture.
In. gén.	= Inventaire général des richesses de la France.
Ed. rél.	= Edifices religieux.
Mon. rél.	= Monuments religieux.
Ed. civ.	= Edifices civils.
Mon. civ.	= Monuments civils.
C. L.	= Correspondance littéraire de Grimm et Diderot.
Not. hist.	= Recueil de notices historiques par Quatremère de Quincy.
Sculptures T. M. Louvre	= Catalogue sommaire des sculptures du Moyen Age, de la Renaissance et des Temps Modernes, Louvre.
A.	= Agréé.
R.	= Reçu.
Acad. Arch.	= Académie royale des Architectes du roi.
Ex.	= Exhibited.
lt.	= livres tournois.

ADDITIONS AND CORRECTIONS.

Page 75. The statuette by Bouchardon, "L'Amour cambrant son arc," is now the property of Sir John Murray Scott, Bart.

Page 76, l. 8 from bottom, *for* "bp" *read* "by."

Page 131, l. 23 from bottom, *for* "Hertford House" *read* "Bagatelle." This statue, now the property of Sir John Murray Scott, Bart., was bought by Lord Hertford (May 20, 1870) for 23,500 francs.



PART I

FRENCH ARCHITECTS

CHAPTER I

THE ACADEMY OF THE KING'S ARCHITECTS

IN attempting to sketch some of the more salient features of French architecture in the eighteenth century, one is naturally led to dwell, almost without exception, on work executed in, or in the neighbourhood of Paris. Not that the great towns of the provinces are destitute of interesting examples, but these, like the *Maison de l'Horloge* at Rouen, are usually marked by some eccentricity which, as it shows divergence from the ruling purpose, renders them less desirable for illustration. Paris was really the centre whence plans and direction were furnished to the whole French nation, if not to all the nations of Europe. The famous palaces of German princes, ecclesiastical and civil,¹ and the no less famous *Places* of the great towns of France, were alike designed by members of the "Académie des Architectes du Roi."

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The mere existence of this Academy, which had been instituted by Colbert in 1671,² told with the weight of great authority. As the only organized body of opinion, it drew to itself the ablest and most active of those who saw their way to the exercise, through it, of influence none the less powerful because, to a certain extent, indirect. Even during the early part of the century, when, like

¹ Amongst works planned by Robert de Cotte are to be reckoned châteaux for the Count of Nassau and for the Bishops of Metz, Cologne, and Wurtemberg, as well as the episcopal palaces of Verdun and Strasburg, etc., etc. D'Arg., "Vies des Architectes."

² See pp. 67 and 233, "Art in the Modern State."

that of Painting and Sculpture, the Academy of Architecture went through a period of depression caused by the national distress which involved the last years of Louis XIV., its action was unceasing. Although they had been deprived in 1694 of all emolument, its members, in the teeth of great difficulty, secured permission to meet and continued to transact business at their own expense. Matters mended slightly during the truce of 1699, when their constancy was rewarded by an increase in the numbers of those enrolled in the two divisions of their society; the Regent, in 1717, gave them some share of favour; additions were again made in 1728, but it was not until the middle of the century that their total was raised to thirty, with a corresponding increase of their official importance.¹

All the leading men were then—as Colbert had intended when he evolved the Academy of Architecture out of his “*Conseil des Bâtimens*”—in direct dependence on the Board of Works.² Besides salaries and pensions, the members “*touchoient des droits de présence aux conférences de l'Académie, ou des jetons délivrés par la direction de la Monnoie des Médailles.*”³ The salaries, on paper at least, of the more eminent, were considerable, but it is difficult to calculate any income exactly, because we must take account not only of occasional “*gratifications,*” but of the advantages secured to younger children of official families. In this way there was a great deal of what we should now call “*jobbery.*” A son of Jacques-Ange Gabriel receives a salary as draughtsman to his father,⁴ and Jacques-Ange himself secured his place in the Academy when but twenty-one, whilst his contemporary, Jacques-François Blondel, less powerfully protected, had to wait for the like acknowledgment of his great services till he was over fifty. Jacques-Ange seems also to have enjoyed three salaries, one as Inspector-General of Works, a second as Comptroller-General, and a third as Director of the Academy.⁵ In addition to these three salaries, there were

¹ Up till 1699 the members had been but eight. The increase then made gave seven in the first and ten in the second class, with the addition of a professor and secretary. In 1717 the numbers were ten and twelve. Eight more came into the second class in 1728, and Marigny made up the thirty, allotting fifteen to each division. A. de l'A. fr., t. i., pp. 419, 420, 421, and 423. Courajod, “*Journal Duvaux,*” t. i., pp. ccxii, ccxiii.

² See “*Art in the Modern State,*” p. 61.

³ A.N.O.¹ 2248 to O.¹ 2258. Courajod, “*Journal Duvaux,*” t. i., p. ccxix.

⁴ A.N.O.¹ 2258, f^o. 398; Courajod, “*Journal Duvaux,*” t. i., note 5, p. ccxvi.

⁵ A.N.O.¹ 2252, f^o. 333^{vo}; 2256, f^o. 371^{vo}; 2257, f^o. 355^{vo}, 394^{vo}; 2258, f^o. 393^{vo}; 2252, f^o. 333; 2257, f^o. 395^{ro}; 2258, f^o. 394^{ro}; 2248, f^o. 241; 2257, f^o. 403; Courajod, “*Journal Duvaux,*” t. i., note 12, p. ccxv, and notes 1 and 2, p. ccxvi.; also A. de l'A. fr., t. i., p. 424.



MAISON LOUIS XV., RUE DE L'ARBRE SEC (PARIS).

gifts such as the 1,500 lt. granted to him in 1748 for his work at Choisy¹ and other royal palaces, or the 7,000 lt. allowed for *frais de bureau* in 1752. On the other hand, deductions must be made on account of the arrears and hindrances which beset the payment of even small grants. L'Assurance (Jean Cailletaux)—of whom Poerson wrote from Rome in 1712 “de l'Assurance, architecte, dessine de l'architecture & des figures très bien”²—was high in the favour of Mme. de Pompadour: for her, in conjunction with de l'Isle, he built her favourite château of Bellevue;³ for the same powerful protectress he carried out the Hermitage at Versailles, a house at Compiègne, a house at Versailles (now the Hôtel des Réservoirs), whilst in the last years of his life he transformed for her the Hôtel d'Evreux, now the Palace of the Elysée.⁴ Whilst he was thus occupied, the death of Boffrand set free a pension of 1,000 lt., which L'Assurance solicited and obtained, but of which he had received nothing when his own death took place eighteen months later.⁵

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The man who exercised an incalculable influence over his profession was Jacques-François Blondel,⁶ the distinguished nephew of the even more distinguished François Blondel, to whom we owe the most famous of the Portes de Paris. In going over the registers of the Academy, now preserved in the library of the Institut, it is evident that, from the date of his admission in 1755, no question of importance was decided without his sanction. His power is the more remarkable in that—if we except works at Metz, carried out on his plans towards the close of his career⁷—he scarcely counts as a practical architect. His talent was, as has been said, “tout d'enseignement,” and he exercised it through the famous school which he had opened in 1739,⁸ as well as by the great body of doctrine

¹ A.N.O.¹ 2248, 2252, f^o. 327^{vo}; Courajod, “Journal Duvaux,” t. i., note 3, p. ccxvi.

² “L'Académie de France à Rome d'après les lettres de ses Directeurs (1666-1792),” G. B. A., 1869, p. 73.

³ Guiffrey, “Les Caffieri,” pp. 89, 113. Pigalle, who also worked for Mme. de Pompadour at Bellevue, exhibited, in 1750, a bust of “M. d'Isle.”

⁴ Built by Armand-Claude Mollet, 1718. Bauchal gives the date of his death as 1742. This is a mistake for that of André-Armand Mollet. Armand-Claude, R. 1699, died in 1720. See A. de l'A. fr., t. i., p. 420.

⁵ A.N.O.¹ 1922, 1754, p. 37; O.¹ 2255, f^o. 363^{vo}. Courajod, “Journal Duvaux,” t. i., p. ccxvi.

⁶ 1705-1774. Prof. 1762. Lodgings in Louvre, 1767. N. A. de l'A. fr., 1873, p. 96; A. de l'A. fr. t. i., pp. 422, 424.

⁷ See “Blondel et son œuvre,” Prost.

⁸ “Avant 1740,” says Patte, “il n'y avoit pas d'école à Paris où un jeune architecte pût se former.”—Avertissement, “Cours d'Arch. de Blondel,” t. v.

treated by him in his "Architecte Française" and by that "Cours d'architecture civile" which was not unworthily continued by Patte.

No one can consult the works of Blondel without admiring his judgment, his taste, and his knowledge, as well as the perfect balance with which he estimates the worth of his contemporaries. He is civil to Michel-Ange Slodtz, as being superior to his brothers.¹ Pineau, whom Mariette abuses with violence, he associates with Lange and Verberckt as one of three great decorators who make the apartments of the day "des séjours enchantés, dignes de l'opulence de la plupart de nos citoyens."² If he bids us take account of the severity and just proportions of Maisons,³ of the ground plan and elevation of Clagny,⁴ or admire the courts added to Choisy by Gabriel père, and reckon as the great feature of the Palais Royal the magnificent decorations by Oppenord,⁵ we are always conscious of the weight of authority which, whilst granting indulgence to the signs of individual character, attaches supreme importance to those exact calculations by which harmony and proportion, balance and symmetry can alone be compassed. We never forget that the writer came of a family of professed mathematicians—a fact which seems to colour his teaching.

Marigny seems to have disliked him. In 1765, when Blondel asked him to present medals to the *élèves*, he wrote on his petition "M. Perier enverra dire à M. Blondel de passer chez luy et luy dira de ma part que je ne veux pas distribuer les médailles de ses marmousets d'élèves."⁶ The difficulties here indicated became so serious later on, that, from 1767 to 1772, Marigny—not content with depriving the "prix d'architecture" of the "pension de Rome"—took vengeance on the Academy by a disgraceful abuse of authority, sending during the whole of that time his "valets de chambre" to Rome in the places of the successful candidates.⁷

It has been inferred that Blondel was an "architecte du roi" because he made application to Marigny in 1765 for permission to go to Strasburg, offering that Le Roy should take his place as

¹ "Cours d'Arch.," etc., t. vi., p. 512.

² "Discours sur la nécessité," etc., p. 55.

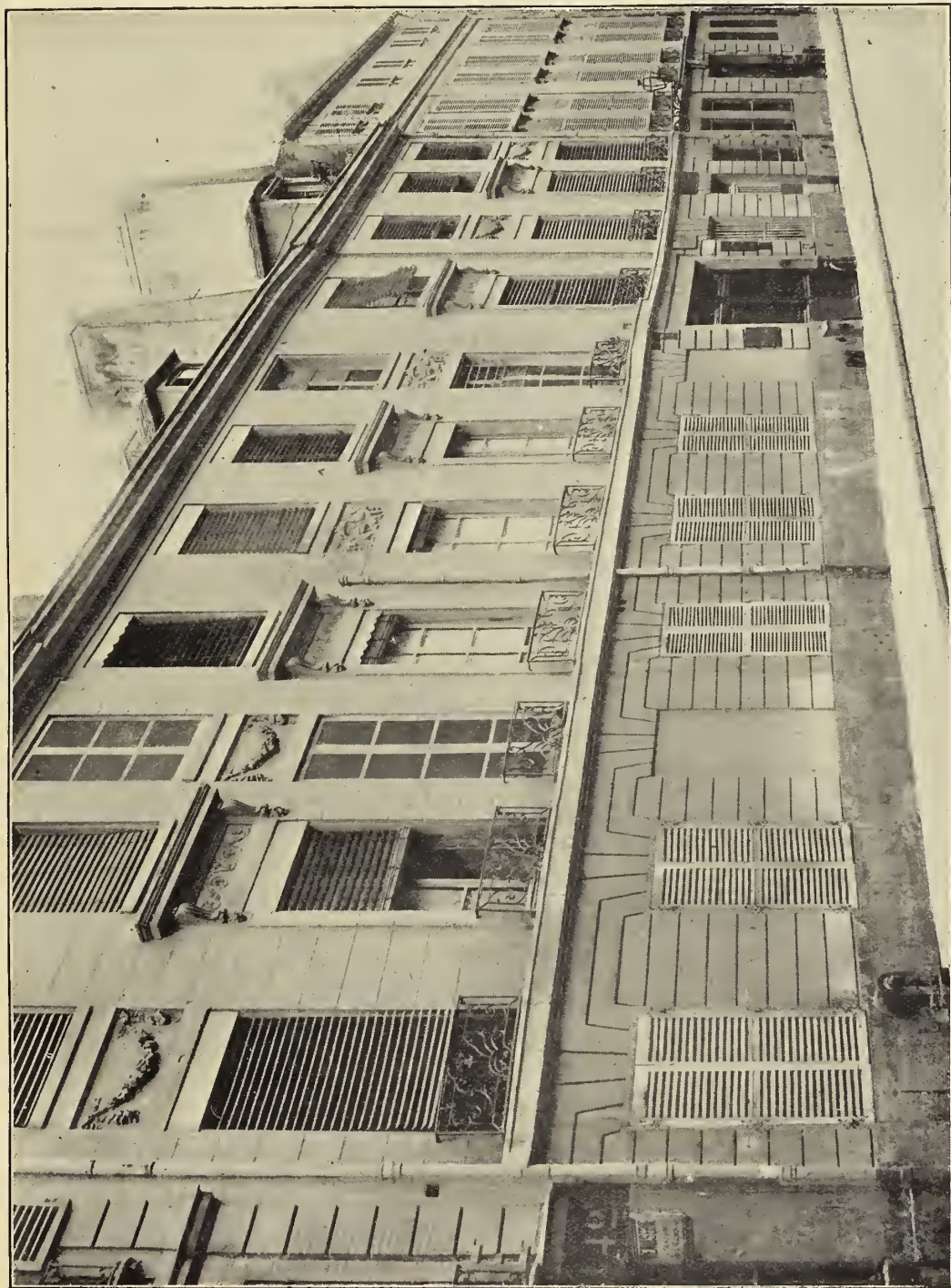
³ Built by "Jean Cailleteau dit l'Assurance l'ainé" under the direction of Mansart, 1706 (Bauchal). D'Arg., "Env. Paris," p. 203. R. A. Arch., 1699; A. de l'A. fr., t. i., p. 420.

⁴ Built by Mansart. D'Arg., "Env. Paris," p. 182.

⁵ "Curiositez de Paris," ed. 1742, t. i., p. 168.

⁶ Courajod, "L'Enseignement," etc., p. 72.

⁷ A. de l'A. fr., t. v., p. 300.



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professor during his absence.¹ Any member of the Academy would, however, have had to ask permission, when taking employment which prevented attendance at the sittings of that body. When Le Roy, two years earlier, applied for leave on some mysterious errand, Marigny notes "Luy expédier permission de s'absenter pendant trois mois. Comme il ne s'absente pas pour le service du Roy dans la partie de l'architecture, il n'est pas juste qu'il jouisse de ses droits de présence à l'Académie."² The fact that Blondel had lodgings in the Louvre is more to the point (1765), and the same is the case with his successor, Le Roy,³ who, like himself, was a great professor rather than a great architect. A less striking personality than Blondel, whose breadth of view he never attained, Le Roy found the exact imitation of classic models easier than the appropriation of their spirit. "Le Sieur Le Roy, architecte, vient de m'apprendre seulement le projet qu'il a depuis quelque temps de faire un voyage en Grèce," writes Natoire on the 27th February, 1754,⁴ and the publication in that year of Le Roy's "Plus beaux monuments de la Grèce" marks the date at which the transition epoch, which embraces so much of the finest work of the century, was drawing to a close. We feel that before long the fine "Style Louis XV." will begin to suffer from the crippling zeal for "correctness." With Le Roy's next publication, "L'Histoire des formes différentes que les chrétiens ont données à leurs temples" (1764), we foresee the days when it will be possible to build Saint Philippe du Roule as the perfect expression of the needs of Christian worship, just as we find in his "Edifices des anciens peuples" (1767) a warning of the mania which before long rendered the world of Paris ready to submit to any inconvenience by which they might purchase surroundings of a proper severity of taste.

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Classic dwellings alone were, it was felt, worthy to shelter "l'homme libre," who now became the ideal of every painter and every sculptor who had a taste for civic virtue. Architects, who, in 1793, for the first time invaded the precincts of the Salon, satisfied the higher aspirations by designing temples to "la Liberté et l'Egalité,"⁵ to "l'Immortalité," to "l'Etre Suprême." The doors of the annual exhibitions solemnly ordered by Le Brun, opened

¹ Bauchal, "Nouveau Dictionnaire des Architectes Français," p. 59, and N. A. de l'A. fr., 1878, p. 73.

² N. A. de l'A. fr., 1878, pp. 70, 71.

³ 1724-1803. A. de l'A. fr., t. i., pp. 203, 422, 424; t. v., p. 298. He and his brother succeeded their father, Julien Le Roy. N. A. de l'A. fr., 1873, p. 94.

⁴ "L'Académie de France à Rome," etc., G. B. A., 1870, p. 273.

⁵ No. 2033, Salon, 1795, Levasseur; No. 504, Salon, 1799, Durand.

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ever wider to the "artistes composans la Commune générale des Arts," until projects "pour sauver du feu quatre personnes à la fois"¹ jostled the "Arcs de Triomphes" and the "Hippodromes pour Fêtes nationales"² which signalized the reign of the "République française une et indivisible."

¹ No. 511, Salon, 1799, Person.

² No. 514 and No. 519, Salon, 1799, Sobre, Thierry.



CHAPTER II

THE MODERN HOUSE AND THE GREAT "PLACES"

TO express the glories of collective pomp, to afford a stage for the manœuvres of great crowds, had been the ambition of the builders of Versailles: their successors were confronted by problems of a wholly different order. "Nos bons aïeux," says the Gascon in Cheron's "Châteaux d'Espagne," "étaient des gens fort respectables, mais ils ne savaient pas distribuer jadis. Dans cette pièce, moi, je vous en ferai dix." Vast size had ceased to be the one most necessary feature of a princely hotel. Claims which had been ignored since the days of the Renaissance, made themselves felt with all the arrogance of recovered liberty. In the magnificent châteaux of the age of Louis XIV., the architect, as at Vaux-le-Vicomte, sacrificed everything to the splendour and the space of the *bel étage*, the necessities of individual life were wholly ignored. Any hole or corner was held sufficient for all the exigencies of private life. Wealth, in the eighteenth century, imperiously demanded liberty and ease, and the architects of the day vied with each other in the ingenious redistribution of the interior and in the elaboration of every contrivance that could heighten the convenience of the houses of the great. If we turn over the pages of Blondel's famous volumes, "L'Architecture Française," we shall see how enviably free a hand was theirs in the execution of this task! With what liberality they disposed of *cours d'honneur*, *cours de service*, stables, and even gardens in the heart of Paris is evident, but it is no less evident that such arrangements could only be at the command of the wealthy, and the wants

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of men of little means were left to be satisfied by some future age.¹

The rehandling of the Hôtel de Toulouse (now a part of the Banque de France), by Robert de Cotte,² was one of the earliest (1704) as it was one of the most important of these undertakings. De Cotte, like Bullet and Oppenord and Boffrand, was a pupil of Jules-Hardouin Mansart, whose influence at the beginning of the century was still uncontested, and whom he succeeded as "intendant-général des bâtiments."³ To de Cotte fell the completion, in 1710, of the Chapel of Versailles, as well as the construction of the Colonnade of the Grand Trianon.⁴ Sprung from a family of architects, one of whom had served the crown under Louis XIII., Robert de Cotte coupled with inherited aptitudes a quickness of intelligence and excellence of taste which placed him in the front of the movement which had been inaugurated with the century. In the Chapel of Versailles, where he carried out the plans of Mansart, and in the Salon d'Hercule, de Cotte showed himself a master of detail, but the perfection with which the ornament in the interior of these buildings, and in the famous Gallery of the Hôtel de Toulouse,⁵ is handled under his direction, contrasts with the carelessness with which he may be reproached as to the architectural detail of his exteriors. The exterior, just then, was possibly of minor interest to his public, and if we run over the long list of works for the plans and execution of which he was mainly responsible both in France and abroad, it is clear that he could not superintend a third of those executed by his direction.⁶ As "intendant-général" Coyzevox, the sculptor, requests him to see the bargemen who are to convey his equestrian statue of Louis XIV. to Rennes;⁷ plans are given by him for the Place Louis XIV. at Lyons; for the pleasure-house of the Bishop of Metz; for the episcopal palace of Strasburg; for the "Soleil d'or" which Claude Ballin has to execute for the high-altar of Nôtre-Dame.⁸ The high-altar, one of

¹ See the vicomte G. d'Avenel on the work of M. Lesousfaché, "Le Mécanisme de la Vie Moderne," p. 107.

² 1656-1735. R. Acad. Arch., 1687; Arch. du roi, 1689; A. de l'A. fr., t. i., p. 419; 1st arch., 1708; Bauchal, p. 158.

³ His place as "contrôleur général des bâtiments du roi" was purchased in 1687 for his cousin, Jacques-Jules Gabriel. See Bauchal, "Nouveau Dictionnaire des Architectes Français," p. 397, and N. A. de l'A. fr., 1876, p. 327.

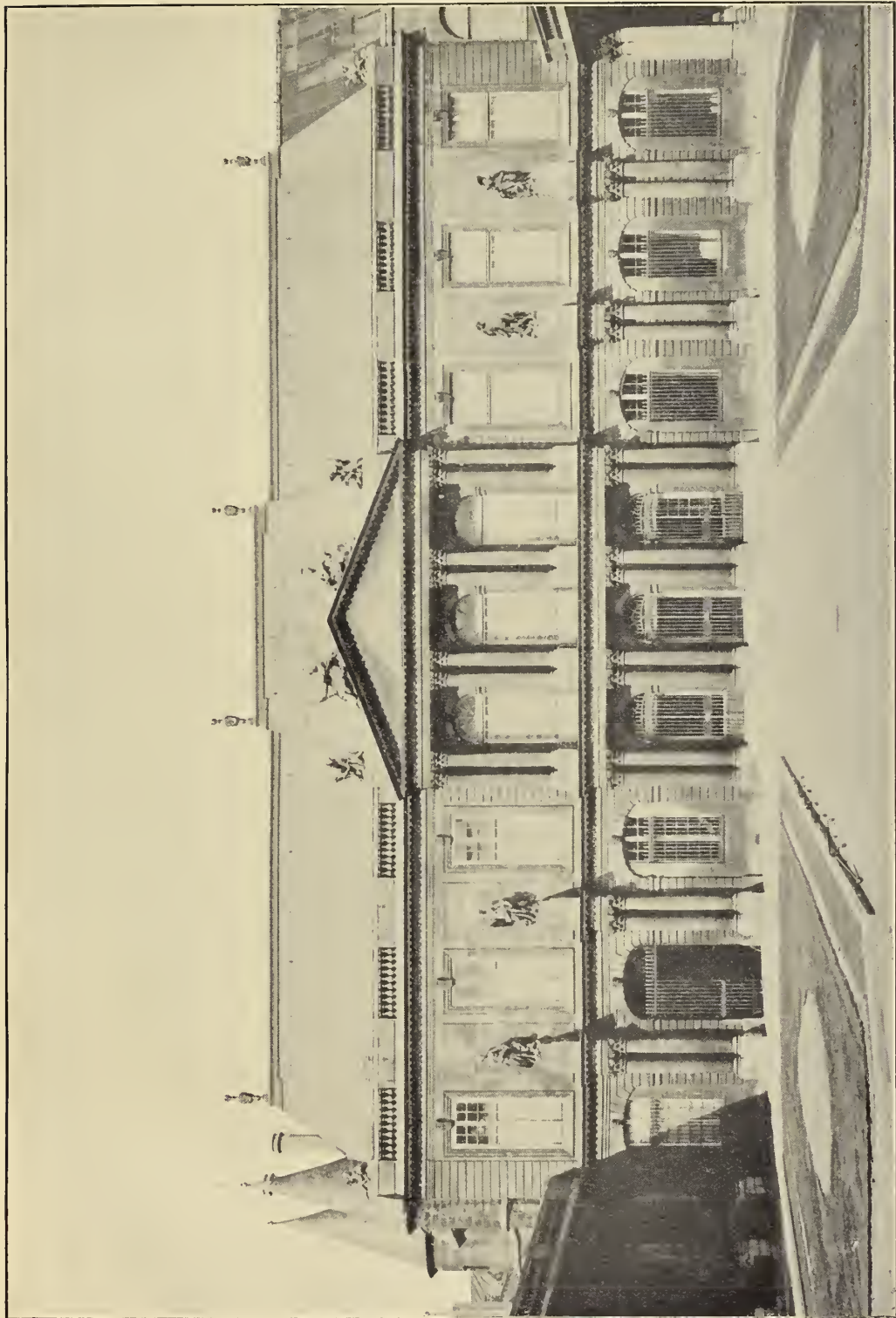
⁴ Fig. de la F., t. i., p. 24; Papiers de Cotte, Sup. F.^r 2724, No. 50; Bibl. Nat. Recueil des dessins, R. de Cotte, Cab. des Estampes.

⁵ See "Curiositez de Paris," ed. 1742, t. i., p. 198, *et seq.*

⁶ See Destailleurs, "L'Ornementation des Appartements," t. i., Robert de Cotte.

⁷ A. de l'A. fr., t. v., p. 246.

⁸ See the plates in Blondel, "Architecture Française."



HÔTEL DE SOUBEISE, COURT FRONT (ARCHIVES NATIONALES).

de Cotte's best known works, was swept away at the beginning of the present century (1809). "L'autel," says Legrand, with much satisfaction, "a été refait en marbre sur mes dessins."¹ The "Portail de St. Roch," another of de Cotte's titles to fame, could not be demolished so easily, or it would, probably, have shared the same fate, although, according to the same critic, it does not yet reveal "la dépravation du goût qui a suivi . . . c'est le premier pas fait pour y arriver."²

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Legrand condemned this portico, as a mere "décoration en bas relief," but if it has not the desired merits of a "peristyle, the isolated columns of which would have afforded shelter to the passers-by," we must admit that it is a noble decoration, placed with dignity on the base of steps which raise it above the sordid level of the street, and taking the eye with a certain quiet strength not always to be found in work which shows traces in its style of Jesuit descent. The first stone was not laid till March, 1736,³ and de Cotte did not live to carry out his plans. The actual construction was undertaken by his son Jules-Robert,⁴ "sous la conduite," says Blondel, "de M. Gabriel."

It is not, however, in the Portail de St. Roch, or in other work of the same class that de Cotte lives for us most vividly as an interpreter of the tendencies of his own day. One thinks of him rather as one of the creators of an ease and elegance previously unknown to the interiors of the most wealthy, to the character of which the magnificent gallery, which still remains almost intact, within the buildings of the Banque de France, bears eloquent witness. There we see, at a glance, how structural features have already been modified by the practice of designing smaller rooms. The beams, for example, which had long been a source of ornament in ceiling large halls, have become intolerable to the eye, and the attempt to preserve an appearance of space in more limited compass has suggested the employment of the mirror, which has so great a part to play in the future.⁵ Unfortunately, this Hôtel has been so much pulled about, that if we wish to get an idea even of the exterior as "réparée, en 1715, sous le conduite de M. de

¹ Legrand et Landon, "Description de Paris," t. i., p. 57.

² *Ibid.*, t. i., p. 120.

³ In. gén. Ed. rel., t. i., Mon. rel., t. ii.

⁴ 1683-1767. R. Acad. Arch. 1711. A. de l'A. fr., t. i., p. 420. Jules-Robert succeeded his father as "intendant général des bâtiments et directeur des Monnoies," the post of First Architect being conferred on Jacques-Jules Gabriel.

⁵ I do not propose to touch the subject of interior decoration in the present volume. It will find its place when I come to write later on of the interior of the house, its decoration and furnishing.

Coste," we must go to the pages of Blondel, and he does not, in this case, give us those admirable plans by which he so often enables us to estimate the exact way in which de Cotte, Boffrand, and their fellows solved the problems of making many rooms where one had been and of giving to each of them separate possibilities of access and convenience.

The task of remodelling the famous Hôtel de Soubise—once the dwelling-place of the Constable Ollivier de Clisson—and of bringing it into relation with additions so considerable that it virtually became a new building, had been entrusted (1697-1706) to de la Maire,¹ who also rehandled the neighbouring Hôtel de Rohan, now the Imprimerie Nationale, and lived to be employed by Madame de Pompadour on her little hôtel in the rue de Grenelle.² The Hôtel de Soubise, which had passed from the house of Lorraine to the Dukes of Guise, bore their name up to 1697, when it was sold to François de Rohan, Prince de Soubise,³ father to that Charles who in later years became the complaisant companion of Madame Dubarry.⁴ For François de Rohan, de la Maire erected the new front and added a *cour d'honneur*⁵ with a new entrance, but the attempt to bring this entrance into connection with the main body of the hôtel was not unattended by difficulty. The new façade was completed on the ground floor by a decoration of double columns of a composite order, surmounted by a second order of Corinthian columns supporting a pediment. This suggested the employment, in the long and narrow space lying between the main building and the entrance, of a colonnade, "ce qui a," we are told, "sa commodité pour les revues des Gendarmes, dont ce Seigneur est Capitaine-lieutenant."⁶ To this colonnade, de la Maire has given an elliptical shape; it is really a continuation of the order of the new façade, but the modest elevation of the double columns of which it is composed seems scarcely sufficient for the distance to which it is prolonged.

To de la Maire succeeded Boffrand,⁷ and we can hardly be grateful enough for the happy fate which, whilst housing within this palace the Archives Nationales, has left untouched so much of

¹ 1676-1745. D'Arg., "Voyage. Paris," p. 252.

² Blondel, "Architecture Française," t. i., p. 236.

³ Guiffrey, "L'Hôtel de Soubise;" G. B. A., 1869; also In. gén. Mon. civ. Paris, t. i., p. 29; de Champeaux, "Monuments de Paris," p. 223; "Curiositez de Paris," ed. 1742, t. i., p. 277.

⁴ De Luynes, 14 Jan., 1753.

⁵ At the doorway opening on the rue des Francs Bourgeois were placed statues of Hercules and Pallas by Guillaume Coustou le jeune. In. gén. Mon. civ. Paris, t. i., p. 33.

⁶ "Curiositez de Paris," t. i., p. 278.

⁷ 1667-1754. R. Acad. Arch. 1709. A. de l'A. fr., t. i., p. 420. For his work in the Hôtel de Soubise, see his "Livre d'Architecture," pp. 97, 98, and lxi, lxii, and lxiii.



To face p. 10

HÔTEL DE SOUBISE, PAVILLON D'ANGLE (ARCHIVES NATIONALES).

the original distribution of the rooms for which he planned the most famous decorations of the century. Though there is no evidence that he contributed to the reconstruction of this hôtel, I am strongly inclined to attribute to him the erection of the Pavillon d'Angle and part of the building near it, on account of the great similarity, not only of general style, but of actual detail, which it presents with the treatment of the façade of the Chancellerie d'Orléans¹ (1706), a work of even greater importance (though on a lesser scale), if we take it as an example of Boffrand's share in the creation of the luxurious modern house. This hôtel, which stands in the rue des Bons Enfants, is still—although the effect of the beautiful front, with its terrace looking on to the gardens of the Palais Royal, has been ruined—one of the best examples now remaining for those who want to reconstruct a dwelling of its date. A dozen details in the plans, the careful provision for the servants' offices, for the servants' rooms, for the bed-chambers, closets, and ante-rooms on the first floor, show the new preoccupations of the architect, whilst the rich decorations of the Salons beneath, though not wholly intact, remind us that Boffrand, like de Cotte and like Oppenord—in spite of the destruction of the famous Salon which he executed for the Regent in the Palais Royal²—will be remembered as much by his achievements in this direction as by his planning of palaces. The elevations, both of that which he designed for Duke Leopold at Nancy and of the Château de Malgrange,³ seem to suffer from the exaggerated importance of the attic, but to his decoration, whether of a transitional character as in the Chancellerie d'Orleans, purely elegant as in the Salon of the Arsenal, or triumphantly original as in the Salon Ovale of the Hôtel de Soubise, we can give unstinted admiration. To his treatment of this Salon Ovale, Boffrand himself has given prominence; it was a late work—he was in his seventieth year before the paintings of Natoire found their place in the framework designed for them—but to the last he remained brilliantly alive to every question connected with his profession, and it is not without significance that we find him, at the age of eighty-three, reading Isaac Brulart on Vignole and Primaticcio, and writing to Antoine Duchesne, the "prévôt des bâtiments," on the then vexed question as to who was the builder of Chambord.⁴

¹ Engraved by Blondel as "Maison de M. d'Argenson." D'Argenson became "Chancelier de la Maison d'Orléans" in 1723. *Mém.*, Mathieu Marais, 12 Oct., 1723.

² *In. gén. Mon. civ.*, t. i., pp. 109, 111; "Curiositez de Paris," t. i., pp. 165, 166.

³ *Pig. de la F.*, "Descrip. de la France," t. xiii., pp. 432, 468. For these plans see "Livre d'Architecture contenant les principes généraux de cet art."

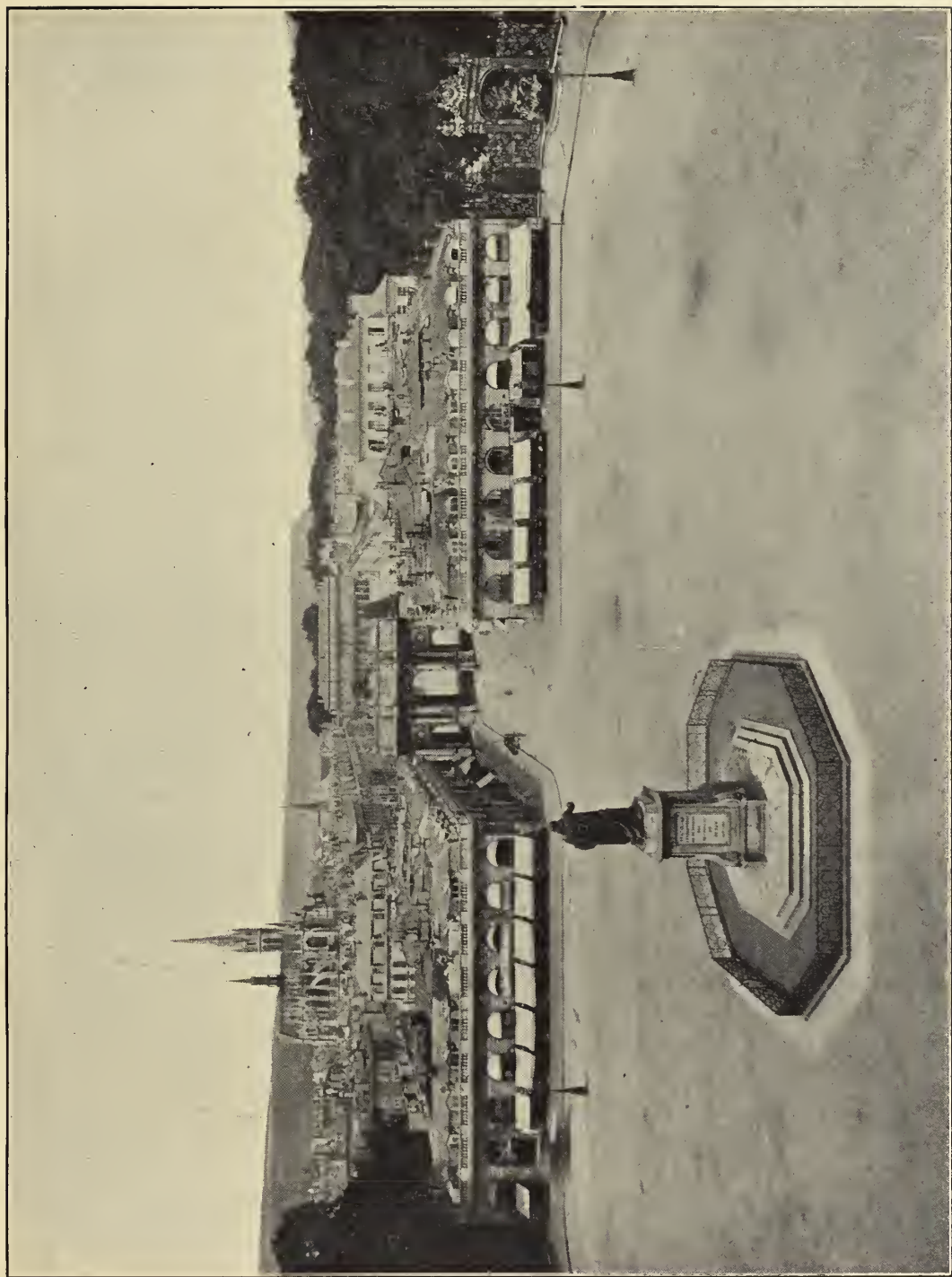
⁴ *A. de l'A. fr.*, t. iv., p. 78.

In rehandling great hôtels like those of de Rohan and de Soubise, the architect still had under his hands buildings of palatial importance, but such tasks became rare, and he had found himself more and more restricted to the erection of separate houses on a less magnificent scale. The tradition of great works, the love of fine façades, which had been handed on from previous centuries, caused men uneasily to consider by what means they might give corporate dignity to the growing agglomerations of houses in populous cities, and bestow on assemblages of the dwellings of private citizens something of the monumental aspect of a royal residence.

A solution of the difficulty was found in the open "Place," surrounded by habitations, each having intrinsic independence whilst united by the imposing effect of an exterior, possessing architectural features, which should suggest the unity of a plan proper to a vast edifice dedicated to a single purpose. Such a scheme had been suggested by Chatillon, a century earlier, with the happiest results in the "Place Royale." To the same device, Mansart had recourse when planning the "Place des Victoires," with the sweep of its circle broken by four triplets of Ionic columns and commanded by a central monument. A further development was exhibited in the simpler yet more grandiose conception of the "Place Vendôme." Nancy next received the decoration of its "Place Stanislas" at the hands of Boffrand's pupil, Emmanuel Heré, and Jean Lamour, whilst the town of Bordeaux applied to Jacques-Jules Gabriel for the plans of her most beautiful "Place Royale." The imposing aspect of these "Places"—where neighbourhood with such public buildings as the town required flattered the vanity of private individuals—made the most wealthy eager to find on them a site for their hôtels. On the "Place Louis le Grand," or "de Vendôme," the millionaire Crozat commissioned François Blondel's pupil, Pierre Bullet, to build him two; in one of which he lived himself, whilst letting the other to the Portuguese ambassador, da Cunha.¹ "Les maisons de cette place," says the author of "Les Curiositez de Paris," "sont en partie occupées par des financiers, qui ont fait des fortunes étonnantes pendant les dernières guerres."

Turning over the pages of Patte's "Monuments érigés en France à la gloire de Louis XV.," one is amazed by the long list of the completed works, to which he appends no less than eighteen "projets de Places" which remained unexecuted. First in importance, he puts a late work, Jacques-Ange Gabriel's "Place de

¹ Blondel, "Arch. fr." It is worth notice that Blondel gives plans of Crozat's own hôtel, 16, Place Vendôme, "avec les changements qui ont été faits en l'année 1724."



PLACE STANISLAS (NANCY).

Louis XV." (Place de la Concorde). Then follow the plans of "Places" similarly named, which were begun at Lyons and Montpellier, and constructed at Bordeaux, Valenciennes, Reims, Nancy, and Rouen. At Nancy, King Stanislas entirely changed the character of the town, with an energy which had he lived fifty years earlier would probably have been exhausted in building for his own pleasure. Even the magnificent palace, which his predecessor, the Duke Leopold, had begun on the designs of Boffrand, and the first storey of which was already above ground, was ruthlessly cleared away, that lodgings for the principal officers of the garrison might be erected by Emmanuel Heré, on its site.¹ "He will," says a contemporary writer, "join the angles of the 'Place de la Carrière,' on which it stands, by several columns arranged in half circles,² the principal part—before which will be a fountain—will look on the back of the Porte Royale. . . . On one side there is a bastion of the town which serves as a promenade, and on the other the Hôtel de l'Intendance, standing between the church of the Cordeliers and the Place Royale."³ The old hôtels of the Faubourg St. Germain, the stately buildings of the "rues de Varennes, de Grenelle, de St. Dominique, de l'Université," had all been rehandled by their owners in rivalry with the "Place Vendôme:" at Nancy, King Stanislas, himself, interfered and directed "many houses to be re-fronted, desiring," it is said, "to render them all uniform." Fortunate at least in the architect to whom all these works of destruction and construction were entrusted, he has left us in the famous "Place Stanislas" (1751) a magnificent example of that art which assumed a peculiar character in Lorraine, and which anticipates the style of some of the more graceful work of the days of Louis XVI., having been adapted by Heré's pupil and Gabriel's successor, Richard Mique, to the rearrangement of the Petit Trianon and St. Cloud.

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The remarkable skill with which this "Place" at Nancy is, so to speak, "staged" in relation to the other buildings in its neighbourhood, the part which the "Arc de Triomphe" and the "Place de la Carrière" play in the general composition, at once suggest the reflection that the ground plans of Emmanuel Heré were controlled by the calculations originally made by Boffrand. Heré was, himself, too considerable an artist to be insensible to the effect produced by a feature of excellent design—which is the essential mark of the

¹ Now "Hôtel du Commandant de la Division."

² This was an adaptation of the original decoration of the "Place des Victoires," which was well engraved by Perelle.

³ Pig. de la F., "Descrip. de la France," t. xiii., p. 423.

French genius—even if he were ill content with the simplicity of detail in the elevations proposed by his predecessor.

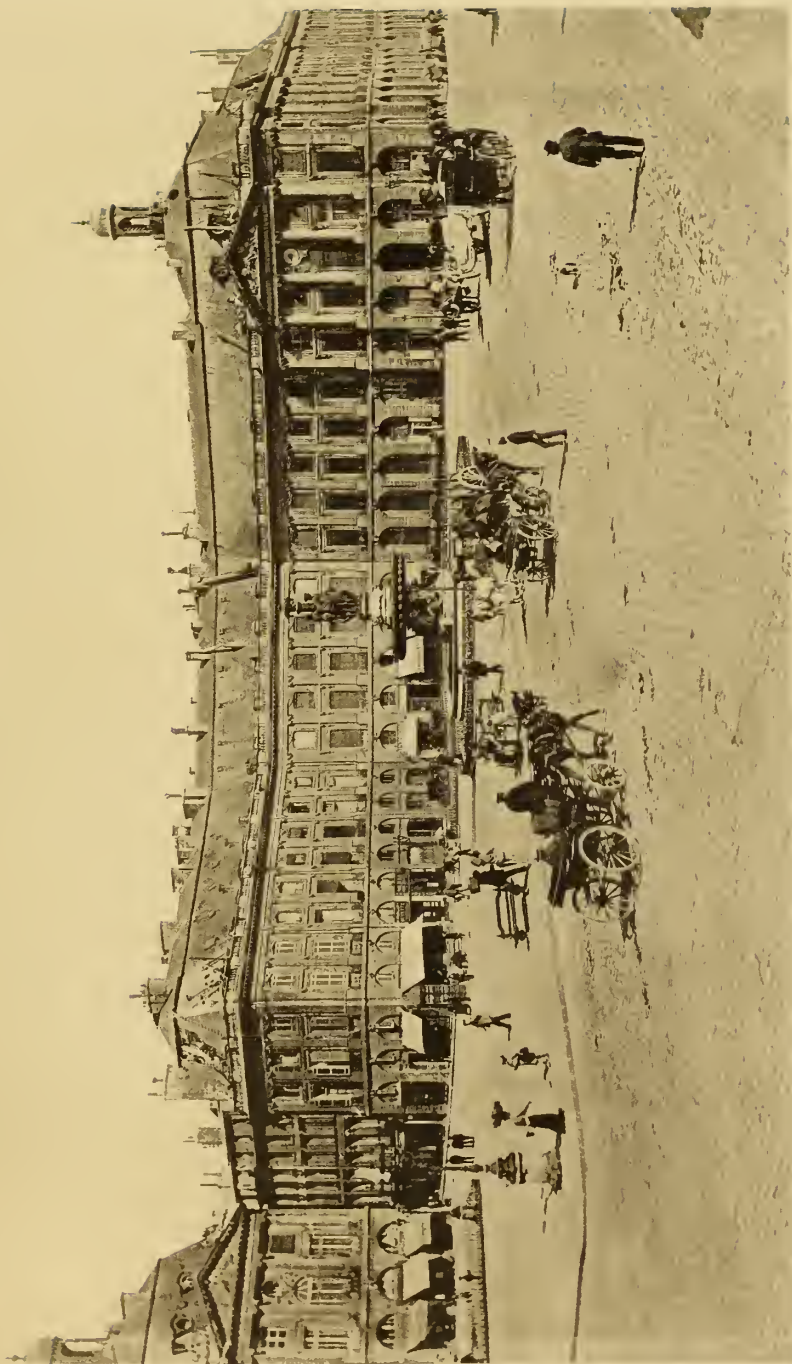
Nothing adds so much to the splendour of a city as conspicuous gilding, and the introduction of gilt "grilles" into the scheme of the "Place Royale" alone gives an extraordinary character to the aspect of its architecture. Ironwork is here employed on so great a scale, that it ceases to be subsidiary decoration, and becomes a substantive part of a vast architectural whole, claiming a structural importance never before conceded to the art of the smith. From the first, these splendid triumphs of the forge were counted on by the architect in support of his own calculations, for it is clear that Emmanuel Heré¹ planned the share assigned to the work of Jean Lamour, and, whilst leaving him free as to details, prescribed the proportions and general treatment of the works on which he himself depended for the production of his effect.

Standing, now, on the south side of the "Place Stanislas" and looking across to the façade of the "Hôtel de Ville" which fills the whole of the space on the north, our eyes are caught by the golden balcony which the building bears like a jewel on its front, by the glitter of innumerable vases which are ranged on the roof, by the shining of the wonderful "grillages en portiques" decorated with pilasters, capitals, cornices, crowned by vases of flowers and bearing suspensions for lanterns, which fill the two angles on either side and give access to the side streets. The actual architecture of the "Hôtel de Ville," the actual architecture of any part of the "Place," apart from these things, seems to be a mere background for the display of a splendid illumination. Heré, a man of distinguished talent, had been given a free hand by Stanislas, and found in Lamour an artist, of whose exceptional gifts he made exceptional use. To their conjunction is due the existence of Nancy—a town which preserves to this day the peculiar physiognomy which it bore when recreated: having an autocratic stateliness of bearing which induces us to overlook much empty formality and even many lapses from that perfection of taste in details which is the virtue of fine art. Rarely has an architect had the fortune to realize schemes as vast as those which Emmanuel Heré carried out in Lorraine. Employed by Stanislas at Chanteheux, at Luneville² and La Malgrange, the building of churches

¹ 1705-1763. For his work see his "Recueil des Plans et Elévations des châteaux, jardins et dépendances que le roi de Pologne occupe en Lorraine," and "Plans et Elévations de la Place Royale de Nancy."

² The château is now "converti en caserne." "L'Art en Alsace-Lorraine," p. 514.

PLACE DE LA BOURSE. BY JACQUES-JULES AND JACQUES-ANGE GABRIEL,
(*Bordeaux.*)



and convents led up to the final enterprise at Nancy, just as the works of the "Place de la Carrière" served as a prelude to those which made the "Place Stanislas" the glory of the town. Emmanuel Heré showed himself here original, not, as I think, in any feature of construction, but by the way in which he turned to account the exuberant genius of Jean Lamour.

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The "Place" of Nancy, in virtue of this singular combination, stands out in contrast to all similar works then carried out in France. The "Place Royale" of Bordeaux, now "Place de la Bourse," is, to my mind, far the finest of all those that were in construction at this date. "La Ville de Bordeaux," writes Piganiol, "a fait faire en 1733 une Place dans le Faubourg du Chapeau Rouge sur les dessins de M. Gabriel, premier architecte du roi."¹ The works began when, on the 8th August of that year, the first stone was laid of the pedestal destined to receive, ten years later, the statue of Louis XV., by Jean-Baptiste Lemoyne. They were conducted by Jacques-Ange Gabriel, son of that Jacques-Jules² by whom they had been originally planned. To Jacques-Ange had also fallen the completion of the "Place du Palais" at Rennes, for which his father had given plans after the great fire of 1720. At Rennes, Jacques-Jules, whilst reconstructing the "Place"—which received the statue of Louis XIV. by Coyzevox—had been content to follow the example set by his uncle, Jules-Hardouin Mansart, in the Place Vendôme, with the exception that he employed, at least on the houses of the three sides of the "Place" not occupied by the Palace, a decoration of pilasters of the Ionic order, such as Mansart had used in the "Place des Victoires," but which he had rejected for the more elegant Corinthian in the Place Vendôme.³

For the Ionic order, Jacques-Jules had a strong predilection, and his son employed it, to great effect, at Bordeaux, with a reminiscence, as it were, of Mansart's practice. Ionic pilasters, raised on the arched openings of the basement, are the basis of the scheme, in which a prominent part is played by the position of the two pavilions—the "Bourse" and the "Douane" "formant avant corps du côté du quai." The treatment of these, and of the central pavilion, shows wonderful elegance of taste; they are decorated by columns terminated by pediments bearing elaborate bas-reliefs of fine character, but the general effect of this noble

¹ Pig. de la F., "Descrip. de la France," t. vii., pp. 229, 230.

² 1667-1742. R. Acad. Arch. 1699; First Architect, 1735. A. de l'A. fr., t. i., p. 420.

³ See Pig. de la F., "Descrip. de la France," t. viii., p. 273.

"Place" is unfortunately dwarfed by the vast lines of the quays stretching north and south on either side. Their immense perspective makes it difficult to obtain a full impression of extent and height. One must, as it were, get inside the "Place" before it is possible to feel the beauty of the buildings; there is no approach. The field is too vast even for so great a work, sky and air seem to engulf the whole, and the somewhat clumsy "Fontaine des trois Graces," which has replaced the statue of Louis XV. by Jean-Baptiste Lemoyne, still further reduces the effect of the monuments by which it is surrounded.

Whilst Gabriel was engaged in the completion of his father's plans at Bordeaux, the grandiose schemes of the *soi-disant* Italian decorator, Servandoni,¹ for the Place de Saint Sulpice engaged the attention of Paris. Although but a single house² bears witness to the character of his designs for the Place, the work which he was able to accomplish on the great front of the famous church had an undoubted influence on that of his contemporaries, and in one not unimportant particular seems to have affected Gabriel himself.

The extraordinary character of Servandoni impressed everyone who encountered him as much as his talent. "We hear," writes Bachaumont, on 23rd January, 1766, "of the death of the celebrated Servandoni. A man of a superior talent in architecture, and of inconceivable misconduct." Again, in his "Notes," Bachaumont returns to the subject. Servandoni, the Italian, is, he says, an excellent artist for great things in the Greek taste, and "du bel antique dans le goust de Michel Ange." He also pronounces him to be an excellent architectural painter having a grand manner, and adds that he excels in fine ruins, is a great decorator and most ingenious. As an example of this last form of his talent, Bachaumont instances his conduct of the illuminations and fireworks in honour of the marriage of the Infanta. The success of this great fête impressed his contemporaries more than his work of a more enduring nature. "Long," says Mariette, "shall be remembered all that he did to make a show equally new and marvellous,—the fête which was given at Paris on the Seine in celebration of the marriage of the Infanta, Duchess of Parma, in 1739, the stage scenes which he made for our Opera,³ during the time he was *peintre-décorateur*—

¹ 1695-1766. R. as "peintre d'Architecture," 26 May, 1731. A. de l'A. fr., t. i., p. 383. See "Notes," Appendix to Wille's Memoirs.

² Shown in our illustration at the corner, on the north, turning into the rue Princesse.

³ See for a curious description of the "Académie de Musique et de danses appelée l'Opéra," "Curiositez de Paris," ed. 1742, t. i., p. 182.

and he filled that post about eighteen years—have had the greatest success.” It is, indeed, quite clear that if he owed much of his astonishing reputation to the buildings—such, for instance, as the great front of St. Sulpice—which were constructed from his designs—a not inconsiderable portion was due to the very remarkable talent with which he organized those costly shows which called into play all the resources of his fertile and inventive genius.¹

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The details of his career recall the incidents of Bernini’s life, and are marked by the same bombastic vanity. He pretended to have been born at Florence, but those who knew all about him said that his father was a Lyons *voiturier*. That his studies had been made in Italy (Mariette says under Panini) is plain from the character of his work, and his nature, if not his birth, was certainly that of the ordinary Italian adventurer. On his arrival in Paris he conquered the Court, as might have been expected, by his merits as a scene-painter, and at the first meeting of the Academy of Painting and Sculpture, in 1731, de Boullogne laid before the assembly a letter written by the Duke d’Antin, on New Year’s day, concerning “M. Servandoni, Peintre d’architecture et de Perspective.” The letter, said de Boullogne, announced that the king having been pleased with the decoration of the “Palais du Soleil,” the painter ought to feel the effect of this satisfaction, to which end, the duke thought, that the Director could not do better than propose to the members of the Academy that they should receive Servandoni. As d’Antin added that this would please him, too, since he could not endure to see merit go unrewarded, this letter was an order that had to be obeyed, in spite of the ill-will of the Academicians, sufficiently indicated by the absence from the register of the civil forms in which they usually recorded their satisfaction at the reception of distinguished foreigners.²

In the comte de Caylus, Servandoni found, at once, a powerful protector. Caylus, as Marmontel says, had “so often said and so often got his flatterers to repeat, that in architecture he was the restorer of a pure style, of purity of forms and of classic simplicity, that dunces believed it.” In Servandoni, he saw a man of real if showy talent, whom he might successfully pit against others less supple, to whom, as Mariette observes, he had taken a dislike. Backed by the Court, received by the Academy, and supported by

¹ He was allowed to give representations for his own profit in the “Salle des Machines” of the Tuileries. “Nécrologe, 1767”; “Curiositez de Paris,” t. i., p. 132.

² P.V., 5 Jan., 1731.

this great amateur, Servandoni, in 1733, was entrusted, as the result of a competition, with the construction of the front of the church of St. Sulpice, which, begun on the plans of Gamard, and modified by Louis Leveau in 1646, had long languished for lack of funds. In 1719, Oppenord came to the aid of the active curé, Languet de Gergy.¹ Money was obtained, in 1721, through a lottery authorised by the king, and four years later Mathieu Marais speaks of the church as already one of the finest in Paris. There is, he says, another "brevet contre le curé de Saint Sulpice . . . parceque le jour de la Fête Dieu, il a fait habiller des petits garçons en anges, et pour en distinguer les chœurs et les ordres il leur a donné des rubans . . . bleu, rouge, gris de lin, vert, jaune, etc. Ils étaient frisés, têtonnés et chignonnés comme des femmes. Il passe pour hypocrite et intrigant et ce n'est que par les intrigues dévotes qu'il est parvenu à bâtir l'église de Saint Sulpice qui est une des plus belles églises de Paris. Les loteries lui ont déjà valu plus de 1,200,000 livres."²

Considerable modifications were made—possibly by Languet de Gergy himself—in the first plans of Servandoni. In 1742 a contemporary writer says: "La nef doit être terminée par un grand portail, qui devoit avoir trois ordres, l'ionique, le corinthien et le composite et qui n'en aura que deux. Aux extrémités de ce portail seront deux tours quarrées . . . le tout sur les desseins d'Oppenord et de Servandoni, et encore plus sur ceux de M. le curé." They were aided, we must remember, in all the details of the construction by Bénard, of whom we know next to nothing, although we are told by Blondel that "he was the first of his day in all concerning that art." Servandoni did not, however, secure an undisputed triumph. This great front, massive as it is, wrote Grimm, "ne fera pas un monument bien solide pour sa gloire,"³ and, whilst admitting Servandoni's talent for decoration,⁴ is far from sharing the enthusiasm of Diderot, who, alluding to some drawings exhibited by the Italian at the Salon of 1753, declares that "tout ce qui vient de ce main est précieux."⁵

Taken as a whole, with the general decoration of the fine square in which it stands, and which has been appropriately com-

¹ D'Arg., "Voyage. Paris," pp. 377, 378, *et seq.* See also de Champeaux, "Les Monuments de Paris," p. 152, *et seq.*

² "Mémoires de Mathieu Marais," 5 July, 1725. For the sources of the funds, etc., see Taillandier, A. de l'A. fr., t. vi., p. 100, *et seq.*; for other details, In. gén. Ed. rel., t. ii.; Mon. rel., t. i.

³ C. L., t. i., p. 91.

⁴ *Ibid.*, t. i., p. 138, and t. v., p. 29.

⁵ *Ibid.*, t. i., p. 61.



PLACE SAINT-SULPICE (PARIS).

pleted by the fountain designed by Visconti in 1847,¹ it must be admitted that this great front produces, as it was intended to do, an immense scenic effect. Bold lines and vast proportions, indifference to delicacy and variety of detail, proclaim the successful decorator, whose direction of theatrical displays and public shows had won the applause of Europe. The eye is impressed by the enormous scale of the monument; by the extent of the space filled in with the Doric and Ionic orders; by the absence of any projections which might break the range of line, and which has forced the architect to give relief to his surface by varying the depth of his openings. Whilst seeming, indeed, to scorn the prevailing system of obtaining light and shade, Servandoni simply reverses it, and relies, for the accents of his wide front, on recesses instead of projections. This may be bold and magnificent, but it is not original, as anyone acquainted with the customary treatment of Italian palace fronts at the close of the seventeenth century, may be aware.

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The architrave by which Servandoni crowned his second order—struck by lightning in 1770—has disappeared, and the building has probably not suffered in general effect from its loss. The towers which were, we are told, unsatisfactory from the first, after having been rehandled by MacLaurin, were both to have been reconstructed in 1777 on the designs of Chalgrin, the architect of St. Philippe du Roule, and perhaps the pleasantest impression, now carried away by the visitor to the square, is that of the pretty effect and lightness obtained in the single tower completed by him, through the piercing of the upper storey, so that the sky shows through the wide arches whichever way you look. Only one, however, was thus treated; the other remains just as MacLaurin had left it.²

As for the great Place, which according to the original plans of Servandoni should have been of immense size and of uniform architecture, its construction was wholly abandoned. I do not know the precise date at which the first and only house projected by him, "la maison Servandoni," was completed, but in 1762, when Vernet arrived in Paris from La Rochelle, we find him lodged in the "Maison neuve de St. Sulpice."³ The want of funds which had beset the enterprise from the outset, had continued to make itself felt in spite of the ingenious devices of Languet de Gergy. He obtained for Servandoni, from the Pope, the Cross of the Order of Christ, but, as Mariette has it, "lui

¹ In. gén. Ed. civ. Paris, t. i., p. 119.

² In. gén. Ed. rel., t. ii.

³ Lagrange, "Joseph Vernet," p. 117.

ménagea ce foible honneur et le fit adroitement passer en ligne de compte," cunningly enhancing the value of the decoration by the inordinate pomp with which it was conferred by the Archbishop of Sens, who was induced to perform the ceremony of the installation in his own cathedral on November 3rd, 1743. Furthermore, an undertaking was entered into by which de Gergy engaged to provide Servandoni with board and lodging, and this also the latter seems to have accepted as part payment for his services.

The obligation was, however, one which those who undertook it little expected to be forced to fulfil. Servandoni led a life so irregular that he was unable to remain long anywhere. "*Tantôt en France, tantôt en Allemagne, tantôt en Angleterre, il a été appelé partout et partout il a fait des mécontents.*" His creditors forced him to fly from Paris, and his reception in England—where he directed a magnificent "*feu d'artifice*" in St. James's Park, in celebration of the peace of 1749—was such that Languet de Gergy may have indulged the hope that he had seen the last of him, when Servandoni suddenly returned and succeeded in winning the action which he brought against him for the strict fulfilment of the stipulated condition of "*pension et logement.*" His day of credit was past, and he died, without again having any opportunity of great employment;¹ even his protector Caylus seems to have abandoned him. The only lasting work of capital importance which he had succeeded in carrying out during his brief period of authority in Paris—the great front of St. Sulpice—had, nevertheless, made its mark. If it were not, precisely, as some fondly imagined, a specimen of "*le bel antique,*" it presents features which were of refreshing novelty to those who were weary of the massive projections in favour with the School of Mansart, and I think that his accentuation of the cornice contributed greatly to the development of a feature which conspicuously differentiates the street fronts of the days of Louis XVI. from those by which they were preceded.²

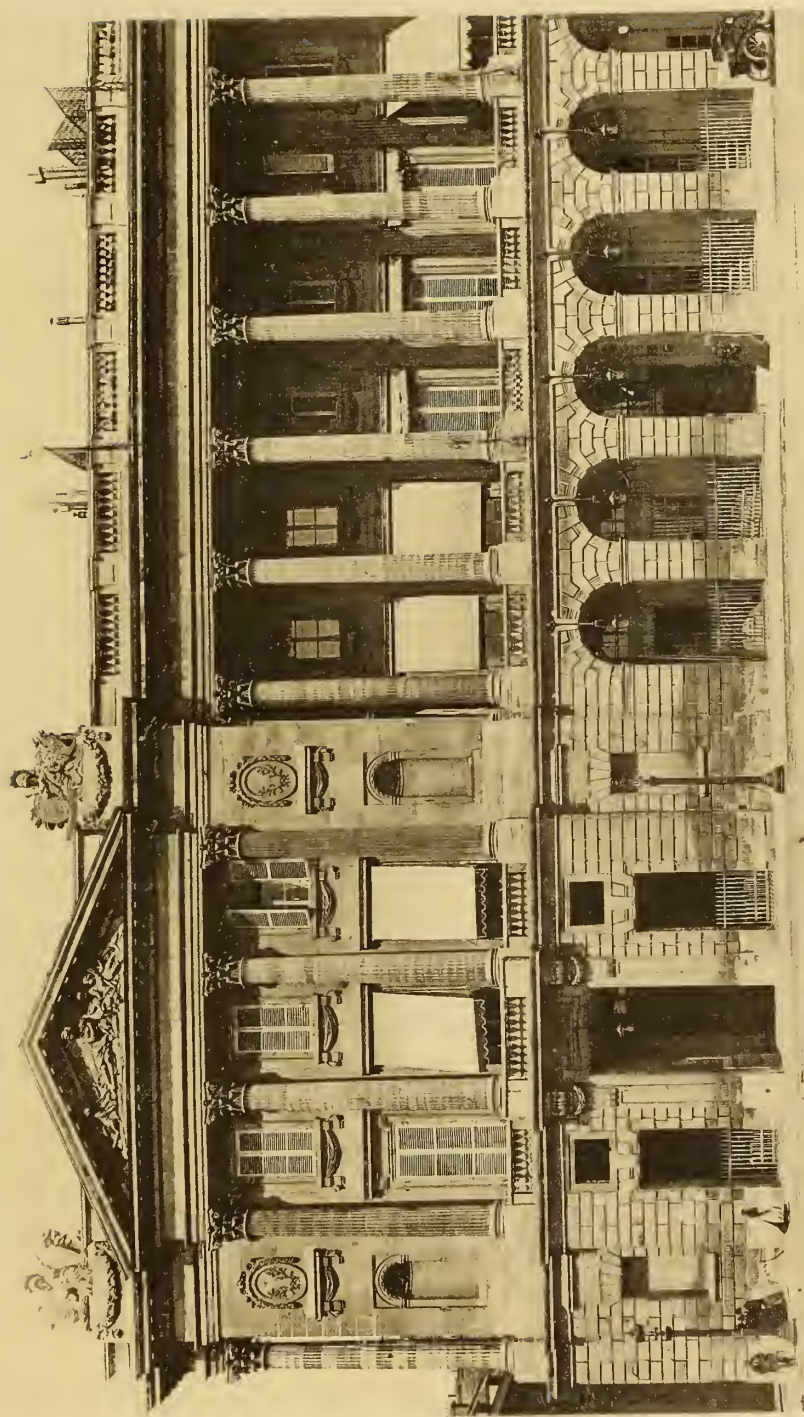
The passion for the arrangement of these great "Places" died out with the first half of the century. The works of Rennes were finished in 1743, at Bordeaux in 1749, at Nancy in 1751, the finished square at Reims, with its arcade basement and Ionic order was in course of construction by Legendre in 1756.³ On

¹ His services as a decorator were still in request, for on 1 May, 1757, Grimm refers to decorations of the "*Théâtre des Tuileries*" by Servandoni, and sneers at the "*engouement*" of the Parisians.

² See the two illustrations, "*Maison Louis XV.*" and "*Maison Louis XVI.*"

³ *Pig. de la F.* (1754) speaks of the town of Reims as "*une des plus mal bâties*

GARDE-MEUBLE. BY JACQUES-ANGE GABRIEL
(*Place de la Concorde.*)



the 9th December, 1755,¹ the plan was chosen on which, at a later date, Gabriel was called to carry out the "Place" to which Patte has given the place of honour. The present "Place de la Concorde" is, however, rather an "Emplacement" than a "Place," separating as it does the Tuileries gardens from the "Champs Elysées" in one direction, and, in the other, the "Faubourg St. Germain" from the "Faubourg St. Honoré." Though actually of small extent, the way in which it lies open to the sight on three sides, gives it an air of unlimited dimensions. In dealing with the buildings which he here erected—one of which had a distinct and public destination, whilst the other was intended to contain a group of private dwellings—Gabriel had one of those rare opportunities of which he, as First Architect to the king, enjoyed something like a monopoly. The *Garde-Meuble* and its fellow belong, however, to a later development of art and style than that which dictated the works carried out by him at Rennes and Bordeaux. They show in perfection that beauty of workmanship and choice in detail which are the distinguishing mark of the French School, and which the national taste is educated to demand. This is precisely what the eye does *not* see in the "Place Royale" of Nancy. When the dazzling brilliance of the first impression has faded, one asks oneself what would remain should the famous "grilles" of Jean Lamour disappear. The answer is inevitable, for the imposing buildings due to Heré's plans present no feature of distinction, and the details employed indicate neither refinement nor originality. The startling novelty of the whole effect blinds us for a while to the fact that the work is not in itself of a very high order, and we forget, in our admiration for the unusual marvels of the decoration, to demand that scrupulous perfection of finish which alone can give lasting charm such as distinguishes the "*Garde-Meuble*" and the companion building created by the admirable genius of Gabriel on the "Place de la Concorde."

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qu'il y ait en France. Le peu de bâtimens passables qu'il y a fait regarder avec quelque espèce d'admiration l'Hôtel de Ville. Cet Hôtel fut construit en 1630 et a de la beauté, mais il n'est point achevé et il en reste à bâtir près de la moitié. Sur la face principale on voit la figure équestre du roi Louis XIII. représenté à demi bosse," t. iii., p. 231.

¹ Three plans for this "Place," of which that of December 9th is one, are preserved at the Archives Nationales. See Alphonse Roserot, "La statue de Louis XV. et Bouchardon," p. 198, G. B. A., 1897.



CHAPTER III

JACQUES-ANGE GABRIEL AND HIS SUCCESSORS

Jacques-
Ange
Gabriel
and his
Successors.

JACQUES-ANGE GABRIEL¹ was the son of that Jacques-Jules² of whom Mariette averred that, though he was an expert builder, he was incapable of designing the smallest scrap of ornament. Jacques-Ange is also harshly judged by the same formidable critic, who was probably, we must remember, prejudiced against him by the patron of Servandoni, his friend the comte de Caylus. However that may be, Mariette—whilst recording the fact that Jacques-Ange had “bâty beaucoup dans Paris”—declares that he owed his fortune to his relationship with Mansart. It is possible that this explains his early nomination as a member of the “Académie des Architectes du Roi,” which he obtained in 1728 when he was barely thirty,³ but for many years he continued to be engrossed by work under the direction of his father, whom, in 1742, he succeeded as First Architect⁴ and Comptroller-general “des bâtimens du Roi.” Even then Jacques-Ange was mainly occupied by the completion of the various undertakings which Jacques-Jules had—as at Bordeaux—left unfinished. It was not until 1751, when Louis XV. decided

¹ 1698-1782. R. Acad. Arch., 1728. A. de l'A. fr., t. i., p. 421. For particulars as to the family see Sourdeval, “Le château de la Roche-Racan”; also “Bulletin de la Soc. de l'hist. de l'Art fr.,” p. 202; N. A. de l'Art. fr., 1876, p. 316; and Bauchal, “Nouv. Diët. Arch. fr.”

² See note 2, p. 15. He acquired the charge of Comptroller-general in 1687 from his uncle, Jules-Hardouin Mansart, for 80,000 lt. Bauchal, “Nouv. Diët. Arch. fr.”

³ Under the letters patent of July, 1728. A. de l'A. fr., t. i., p. 421.

⁴ He was named “Conseiller honoraire de l'Académie de Peinture et de Sculpture” on 30th June, 1742, and “Directeur de l'Académie des Architectes,” 1743. A. de l'A. fr., t. i., pp. 385, 424.

ÉCOLE MILITAIRE. BY JACQUES-ANGE GABRIEL.
(*Place de Fontenay et Avenue de la Motte-Piquet.*)



to found a school for the sons of poor nobles, that the opportunity arose for his first great work—the Ecole Militaire.

This building was intended to receive five hundred pupils, as well as a large staff of officials of every description and their families.¹ The utility of the scheme was severely criticised : “il n’y a pas d’apparence,” writes Grimm, “que les philosophes et les gens sensés qui pensent soient jamais enthousiastes de ce vain et somptueux établissement.”² Cochin follows in the same strain. “The vast extent,” he says, “of the mad project for the Ecole Militaire has prevented its execution; only the sixth part has been constructed.”³ Other allusions to the progress of the work constantly occur in contemporary writers. Bachaumont, of course, does not forget it,⁴ and frequent references are to be found in the correspondence of Natoire, then Director of the School of France at Rome. On March 1st, 1752, he writes to Antoine Duchesne, “prévôt des bâtimens,” saying, “I have not yet had an answer from the First Architect; his great building must keep him fully occupied;” and again, in February of the following year, he asks: “How is he getting on with his building of the Ecole Militaire?” Gabriel, it is plain, was not an encouraging correspondent, for at a later date, in 1754, Natoire breaks out into dignified irritation couched in French so expressive that it would spoil in translation: “Je seray toujours très sensible au souvenir de M. Gabriel, quand il voudra m’honorer d’une lettre, jusqu’à présent je n’en ay point reçu. Presentes luy, je vous prie, mes civilités. Je suis persuadé que l’école militaire le doit bien occuper et ne le seray pas moins de l’honneur que cette auguste fabrique vas luy donner, ce sont de ces morceaux qui immortalisent celuy qui en ait a la teste.”⁵

At this date, the front, at least, of the Ecole Militaire was far advanced, and the great beauty of the whole effect was evident. Standing as we see it now from the Champ de Mars, in isolated dignity, it is impossible to imagine a more gracious and courtly building. The proportions of the two wings to the main body; the proportions of the two pavilions to the noble centre, which,

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¹ De Champeaux, “Monuments de Paris,” p. 211, *et seq.*; Legrand et Landon, “Descrip. de Paris,” t. ii., 3rd part, p. 59.

² C. L., 1 April, 1755.

³ Mém. inéd. de C. N. Cochin, p. 109.

⁴ 17 July, 1769.

⁵ A. de l’A. fr., t. ii., pp. 271, 283, and p. 287. The responsibility for the works rested on Hazon. A.N.O.¹ 1064, 20 Dec., 1755. Courajod, “Journal Duvaux,” p. ccxvi. See also A. de l’A. fr., t. ii., p. 291. Hazon appears, however, to have been under the direction of Brongniart (1739-1813), who was a pupil of Boullée and of Blondel. Bauchal, “Nouv. Dict. Arch. fr.”

with its detached Corinthian columns—rising to the height of the second storey, and crowned by an architrave behind which rises an attic and dome—seem, to my eyes, full of pleasure. The dignity and elegance of Gabriel's work is nowhere more brilliantly exemplified, and I think, too, that it is interesting to trace in the quiet magnificence of the Ecole Militaire and of the buildings of the Place de la Concorde some reminiscence of Servandoni's treatment of his second storey in the church of Saint Sulpice.

Gabriel, whilst his great work was still in progress on the Champ de Mars, was drawn away by the claims of Versailles, where, in 1753, he had begun the construction of the Opera House, which was not finished until 1770.¹ Some idea of the difficulties which he had to encounter may be gained from the fact that, though Marigny had actively intervened, in 1767, to urge on the completion of the building, no funds were available to pay those who were employed. For the construction of the "Ecole Militaire," as for the construction of St. Sulpice, recourse to a lottery had been necessary in order to obtain supplies.² In the "Archives Nationales," we may still read the heartrending appeals for a little money on account, which came in from men grown grey in the service of the king. As late as 1789 Arnoult, the celebrated mechanic, who constructed the stage machinery; the contractors for the buildings and the fittings; the clerk of accounts; the sculptors Pajou, Guibert (the brother-in-law of Vernet), and Rémy were all vainly entreating d'Angiviller, who could only reply, to their bitter representations, that total want of funds prevented him from satisfying their just claims.³ Was it not natural that some of these men, with ruin for the only reward of nineteen years' labour, should have been eager, like Pajou,⁴ to overthrow the existing order? One asks oneself whether some such horrible suffering does not explain the action of Gamain, the famous smith who forged the graceful staircase of the Petit Trianon and betrayed the hiding place—in which he had helped the unfortunate Louis XVI. to secure his most dangerous papers—to those who sought his master's life.

Gabriel, himself, cannot have remained in ignorance of the sufferings of those in his employ, and when the Court insisted on adding to the heavy burdens already existing by the reconstruction of the Louvre, we find determined opposition on his part. "In a

¹ It is not mentioned by Pig. de la F. in the edition of 1764.

² De Champeaux, "Mon. de Paris," p. 211.

³ A.N.O. 1783, apud Dussieux, "Le Château de Versailles," t. i., p. 338.

⁴ See "French Painters of the XVIII. Century," p. 18, *et seq.*

council held on Monday, 4th January," writes Bachaumont in 1768, "his Majesty signed the new project for continuing the restoration of the Louvre. There were great discussions, the Comptroller-general violently opposed this expense. M. le Marquis de Marigny carried the day. It is to be called the Palace of the Arts and Sciences. The Royal Library is to be transferred there, and a Museum to be established, that is to say, a gallery in which will be placed the busts and monuments raised to national genius. The natural history collections, the Academies, the king's pictures, etc., will occupy this great building. The site of the Royal Library is to be sold, as soon as the books have been removed."¹ More than a year later,² Bachaumont tells us that this fine project had remained a dead letter—doubtless from want of funds—and had no sooner been conceived than forgotten, but that there were signs of its having again engaged attention, for orders had been given to immediately finish that part of the building which looked towards the river. "De cette enceinte," he adds, "il se formera une magnifique issue sur la terrasse pratiquée dans la colonnade donnant sur la place." These vast schemes had then resolved themselves simply into the completion, in accordance with Perrault's system, of that part of the court of the Old Louvre, which forms the angle with the famous colonnade. Perrault had, however, left no details as to the ornaments of his third order, which had, therefore, to be executed from the designs of Gabriel. Even so, they do not bear the contrast with the exquisite work of the Renaissance in their neighbourhood. Legrand, an eager advocate, in the beginning of the present century, for the total destruction of Pierre Lescot's famous attic,³ is nevertheless forced to admit that "toute cette partie de la décoration, soit pour le goût; soit pour l'exécution, ne répond pas au caractère de la sculpture faite du temps de Pierre Lescot."⁴

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The Louvre, indeed, counts for little in the life of Gabriel. If one would see him at work in Paris, it is to the Ecole Militaire that one must go, or to the Garde-meuble (now the Ministère de la Marine et des Colonies), and its companion building on the Place de la Concorde, whilst at Versailles we must look for him—in spite of his execution of "l'Aile Gabriel"—not so much at the palace, as at the Opera House, or the Petit Trianon.

The Opera House was, as we have seen, left unfinished until 1767, when the works were pushed forward, under the direction

¹ Mém. Bachaumont, 11 Jan., 1768.

² 30 July, 1769.

³ See "Renaissance of Art in France," t. i., p. 164.

⁴ Legrand et Landon, "Descrip. de Paris," t. i., p. 42.

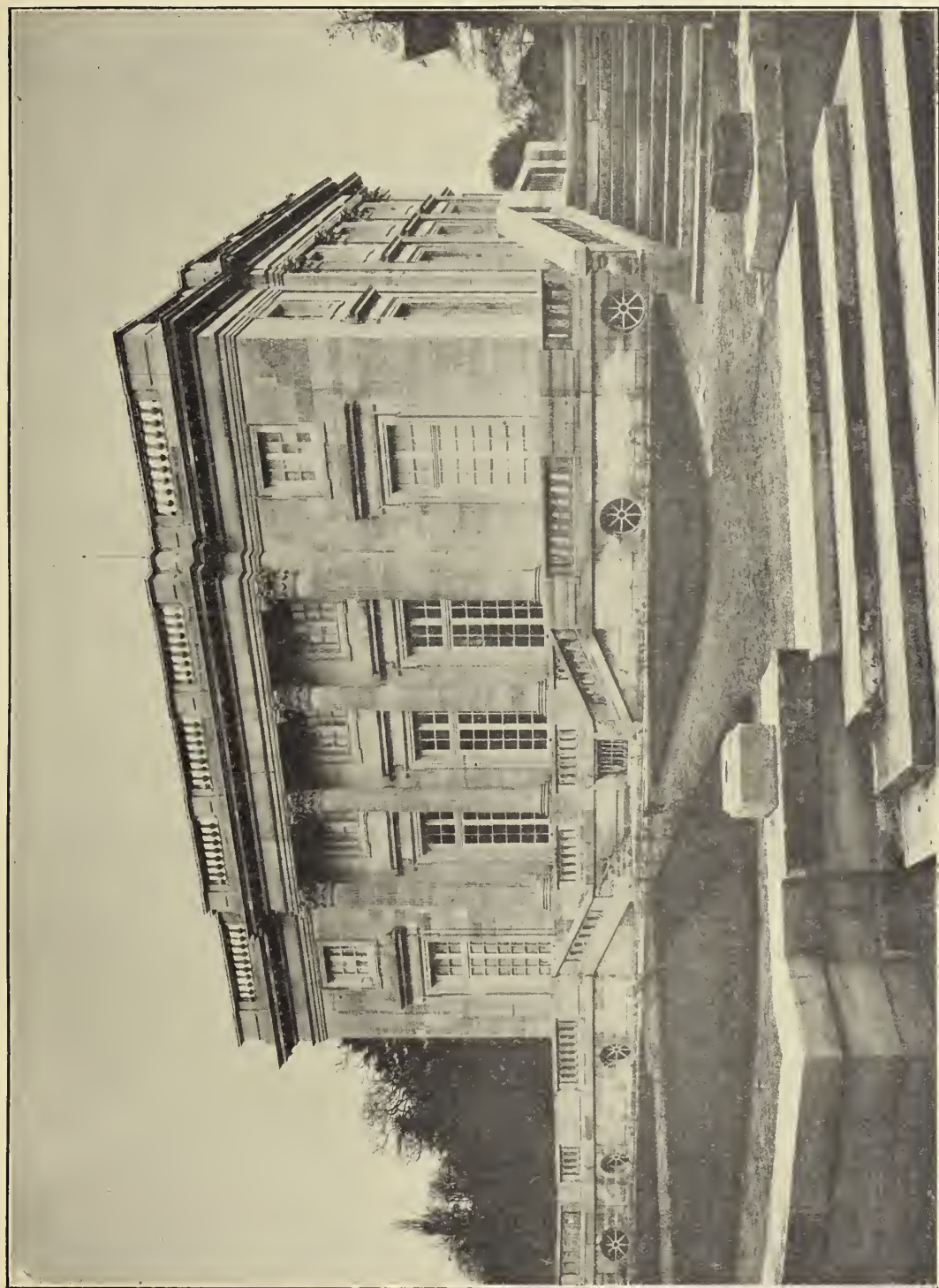
of Leroy, by the peremptory orders of Marigny. "Vous m'avez donné carte blanche sur la Salle," writes Gabriel to Marigny, "et vous avès été content, si j'eusse été gesné, elle n'eut pas eu le même succès."¹ In 1770, the building was complete, and the festivities occasioned by the marriage of the Dauphin and Marie-Antoinette took place within its walls. The most remarkable point about this building is not so much the character of the exterior, though that is not without elegance, as the perfection to which the arrangements of the interior are carried. Yet the decoration, beautiful and discreetly splendid, did not excite half the enthusiasm created by the constructive triumphs of Arnoult, the unfortunate mechanic who had been called from his post at the Paris Opera to direct this part of the work. "Indépendamment," writes Bachaumont, "du beau coup d'œil qu'elle présente, de sa coupe avantageuse et de la magnificence de son ensemble, le mécanisme de son intérieur offre des détails immenses et admirables à ceux qui s'y connoissent."² In the following May, the representation of the opera of "Perseus" inaugurated that great series of marriage fêtes, the reckless extravagance of which at the moment when thousands were ruined by the forced reductions on "les effets du roi," suggested the biting retort of the Abbé Terray, who, asked by the king what he thought of the Versailles displays, replied, "Ah, sire, impayables."

It is a matter of common observation that the works which had been undertaken by Louis XV. at Versailles, at Compiègne,³ and other royal palaces, were all inspired by the desire to reduce the magnificent erections of Louis XIV. to the level of private tastes and pleasures. The great financiers, like the king, demanded that their dwellings should lend themselves readily to the purposes of personal enjoyment. Vaux-le-Vicomte would not have suited Samuel Bernard, and the splendid habits of Fouquet would have been cramped in the latter-day luxury of Bernard's Passy château. "Le luxe de la maison de M. Bernard," wrote the biographer of François de Troy, "ou pour mieux dire les plaisirs y fixèrent ses assiduités." High living and high play were an irresistible attraction to an impoverished and spendthrift society, and after the fall of Law and the break-up of the System, "the whole of

¹ Letter of 26 Sept., 1770. De Nolhac, "Les décorations de Versailles." G. B. A., 1896, p. 47.

² 26 Feb., 1770.

³ This château was almost wholly rebuilt by Jacques-Ange Gabriel. He also made the additions desired at the "Grand Château de Choisy," and gave the plans for the construction of the "Petit Château."



PETIT TRIANON, GARDEN FRONT.

France was mad," as Mathieu Marais puts it, "to marry into the family (or the cashbox) of Samuel Bernard."¹

Ostentatious devotion to letters and the arts gave—as in Madame de Pompadour's Choisy château—grace to every form of licence. Of de la Popelinière we hear that "sa maison était le receptacle de tous les états. Gens de la cour, gens du monde, gens de lettres, artistes, étrangers, acteurs, actrices, filles de joie, tout y était rassemblé. On appelait la maison une ménagerie, et le maître le sultan,"² but the "éditions de luxe" in his library were, if scandalous,³ of the greatest beauty; the too suggestive decorations of the hôtel of de la Live de Jully⁴ came from the hand of François de Troy, and so, when MM. le Riche de la Popelinière and la Live d'Epinay were struck off the list of "fermiers-généraux" (17 January, 1762), "the Muses and the Arts," says Bachaumont, "wept for the disgrace of two of their most illustrious protectors, for the one encouraged artists and men of letters, and the other kept open house for the whole Encyclopædia."

Not content with breaking up the halls and galleries of the Great Monarch into little rooms in which he might amuse himself with his family, his mistresses and favourites,⁵ Louis XV. appealed to Gabriel to create for him a "petite maison," which should lie under the very wing of the great Versailles. Thus the Petit Trianon, the ideal country house of the reign, was called into being. Begun in 1762, the work was promptly pushed forward, for the king and his mistress brooked no delay. In spite of haste, this building—designed with the greatest simplicity on a square ground-plan, and consisting merely of a "rez-de-chaussée" surmounted by two storeys included in a Corinthian order and crowned by a balustrade—is of surprising elegance. It was roofed in 1764, four succeeding years were devoted to the work of interior decoration,⁶ and in 1769 we learn that there is at the Louvre, on exhibition, "une table volante, merveilleuse pour sa construction; elle doit être placée à Trianon et est bien supérieure à celle de Choisy par la simplicité du mécanisme."⁷ The table was an improved version of that which A. J. Lorient had already placed

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¹ "Correspondance avec le Président Bouhier," lettre ix., t. iv., p. 470.

² C. L., Grimm, 15 Feb., 1763.

³ See de Bachaumont, 15 July, 1763.

⁴ In the Rue de Luxembourg.

⁵ See "Petits Cabinets du Roi, Petits Appartements." De Nolhac, "Le Château de Versailles sous Louis XV."

⁶ A.N.O.¹ 2262-69; apud Desjardins, "Le Petit Trianon," p. 28.

⁷ Bachaumont, 31 May, 1769, and de Nolhac, "Le Château de Versailles sous Louis XV.," p. 228.

at Choisy, and the king was so greatly satisfied that Cochin was able to obtain 12,000 lt. "en contrats sur les rentes et gabelles" and lodgings in the Louvre as a reward for its inventor, of whom he mysteriously declares that he was "a man of merit, persecuted by very powerful people."¹ Like Choisy, only in an even higher degree, the Petit Trianon was intended as a refuge from the ponderous oppression of Court life. Not a place of licence so much as a place of ease. Versailles could accommodate the great officers and great ladies of a Court; Trianon was simply a private house—such as was then desired by all—in which it was possible to be at home. The king, and every member of his family, was eager to escape from the inconveniences of the life in common from which they all suffered at Versailles, and the skill and grace with which Gabriel succeeded in satisfying the royal desires at Trianon has given us the perfect type of the country house of the eighteenth century. There is neither nobility nor grandeur in its aspect, but in their stead the golden dream of middle-class comfort. "C'est le plus chaste, le plus pur, le plus charmant des pavillons, le mieux proportionné à l'extérieur, le mieux distribué à l'intérieur."²

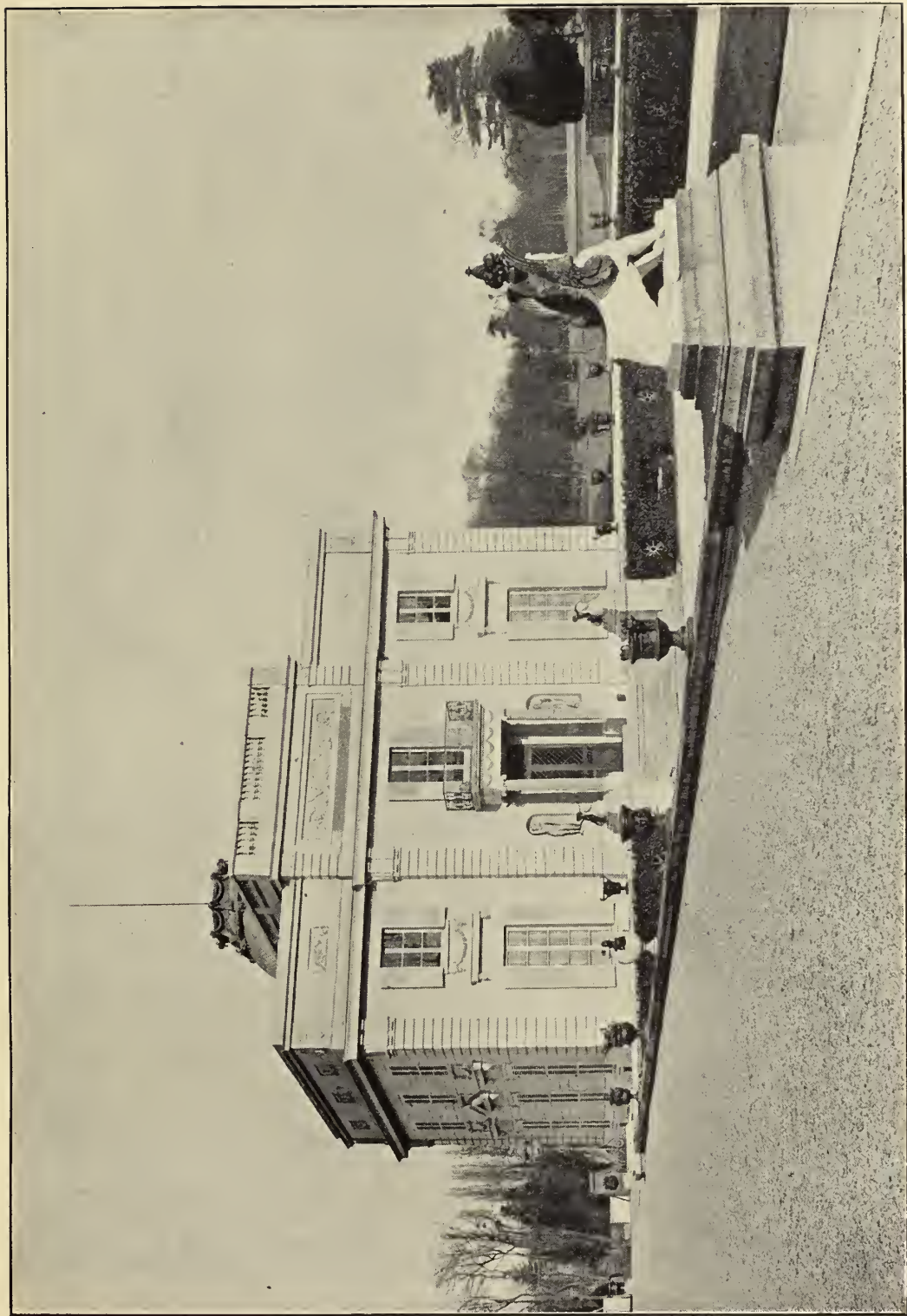
In spite of all the resources of wealth and luxury, it seems to have been felt that the typical hôtels of the day, for the most part, lacked distinction. The splendid "Maison de plaisance" of the "intendant des finances," Fagon, at Fontenay-aux-Roses, is frequently referred to by contemporary writers, but Mariette, after much elaborate description, contemptuously dismisses the subject with "d'ailleurs . . . ce n'est qu'une maison bourgeoise." It was, it is said, "une sorte de belle maison bourgeoise" that Louis XV. created (1738) in his private rooms at Versailles,³ and all the alterations at Choisy (1739) were made by Gabriel with a view to rendering the château a more private residence, where the king could give little suppers round his famous "table volante" and be free from irksome social restraints. Bellevue, also, on the interior of which every resource of art was lavished by Mme. de Pompadour, was a building of even more unpretending appearance than the Petit Trianon. Her mania for building has been said to have made architecture the fashion,⁴ but at the same time architects were in

¹ Mém. Cochin, p. 110. M. Desjardins ("Le Petit Trianon," p. 33) is mistaken in supposing that the Lorient, to whom the mechanism of this table was due, was L. D. Lorient, Member of the Academy of Architecture. It was the work of A. J. Lorient, "mécanicien" (1716-1782).

² De Laborde, "De l'Union des Arts et de l'Industrie," t. i., p. 138.

³ Reg. Bât. 1732; "Cicerone de Versailles," p. 340; Pig. de la F., t. i., p. 271; de Nolhac, "Château de Versailles sous Louis XV.," p. 174, *et seq.*

⁴ Courajod, "Journal Duvaux," t. i., p. ccxii.



BAGATELLE (BOIS DE BOULOGNE).

despair. Blondel, in 1754, laments the decadence of the French School; by decadence he meant the small importance of the numerous buildings then being raised in France. "It even seems," he says, "as if the dominant taste of our nation and the object of our architects looked only to the convenient distribution of the buildings destined for our dwellings: one might also say that it seems as if these artists devoted all their care, and their study, to the perfection and beauty of interior decoration, whilst our 'façades' show but a feeble application of the precepts which have been transmitted to us by the Greeks and Romans."¹

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It is, here, worthy of note that those desires, which found expression in the development of the most luxurious ease in all the internal arrangements of the dwelling-house, coincided with the pseudo-classic revival of taste. The traditions of the Renaissance had, it is true, engrafted themselves firmly in the French School, and the French architect had never lost his sense of the unsurpassed beauty of certain classic models. In the decorations of Robert de Cotte there are details in which may be traced direct reference to such examples, and the Ionic columns of the open peristyle which he raised on the ruins of the Trianon of Porcelain, herald the later transformations accomplished by Gabriel. The admiration aroused by perfect work is often a snare to itself, for there springs from it the tendency to reproduce results rather than to apply principles. For a while this pseudo-classic revival was full of pliancy, even when dictating that all the courts of Versailles should be refaced "*à la Grecque*,"² but on reaching its highest point of expressive and living grace in the hands of Gabriel, it received a further impulse from the dogmatic teaching of Le Roy,³ and the equally dogmatic practice of Boullée⁴ rapidly carried the school towards exaggerations which resulted in that stiff imitation of classic monuments which was pushed to its utmost limits under the Republic and the First Empire.

In the Trianon—the best beloved palace of the queen, who there succeeded the mistress of Louis XV.—Gabriel has given us the measure of his skill in dealing with the problems of domestic architecture: in the buildings of the Place de la Concorde—destined to figure as the background in every representation of her

¹ "Discours sur la nécessité, etc., etc.," p. 21.

² Want of funds alone prevented the realization of this project. The proportions and details of the "aile Gabriel" are of admirable elegance, though the building itself is painfully out of harmony with everything in its neighbourhood. It was rebuilt in 1771. Reg. Bât., 1771, 2, 3.

³ See note 2, p. 5.

⁴ 1728-1799. R. Acad. Arch., 1762; A. de l'A. fr., t. i., p. 423.

death—he has left us his most admirable public work. In these two elevations he rejects the Ionic order, beloved of his father Jacques-Jules, and returns to the richer and more elegant Corinthian, by which, as we have seen, Mansart had replaced the Ionic which should originally have decorated the Place Vendôme. The way in which Jacques-Ange has here disposed his Corinthian order so as to form an open gallery in front of the main wall, between the two projecting pavilions crowned by a pediment and connected by a fine balustrade, suggests that in making these plans he may have had in his mind Perrault's Colonnade at the Louvre—on the restoration and completion of which he had recently been employed. The order, raised on a base of eleven arcades forming a gallery on the ground floor, is prolonged behind the pavilions, as at Bordeaux, but the ornament applied on these is far richer and of great beauty of finish in the details. The equestrian statue of Louis XV. by Bouchardon,¹ which was cast in bronze for the centre of the "Place," having been completed by Pigalle, was erected in 1763, and the works on the "Place" itself—the plans for which had been accepted eight years before—were undertaken at about the same date. In 1772 they were complete, and the buildings on the north side were actually occupied by the guests of the Governor of Paris on the 30th May, 1770, when the fireworks, by which the city celebrated the Dauphin's marriage, were followed by a terrible accident to the assembled crowd.²

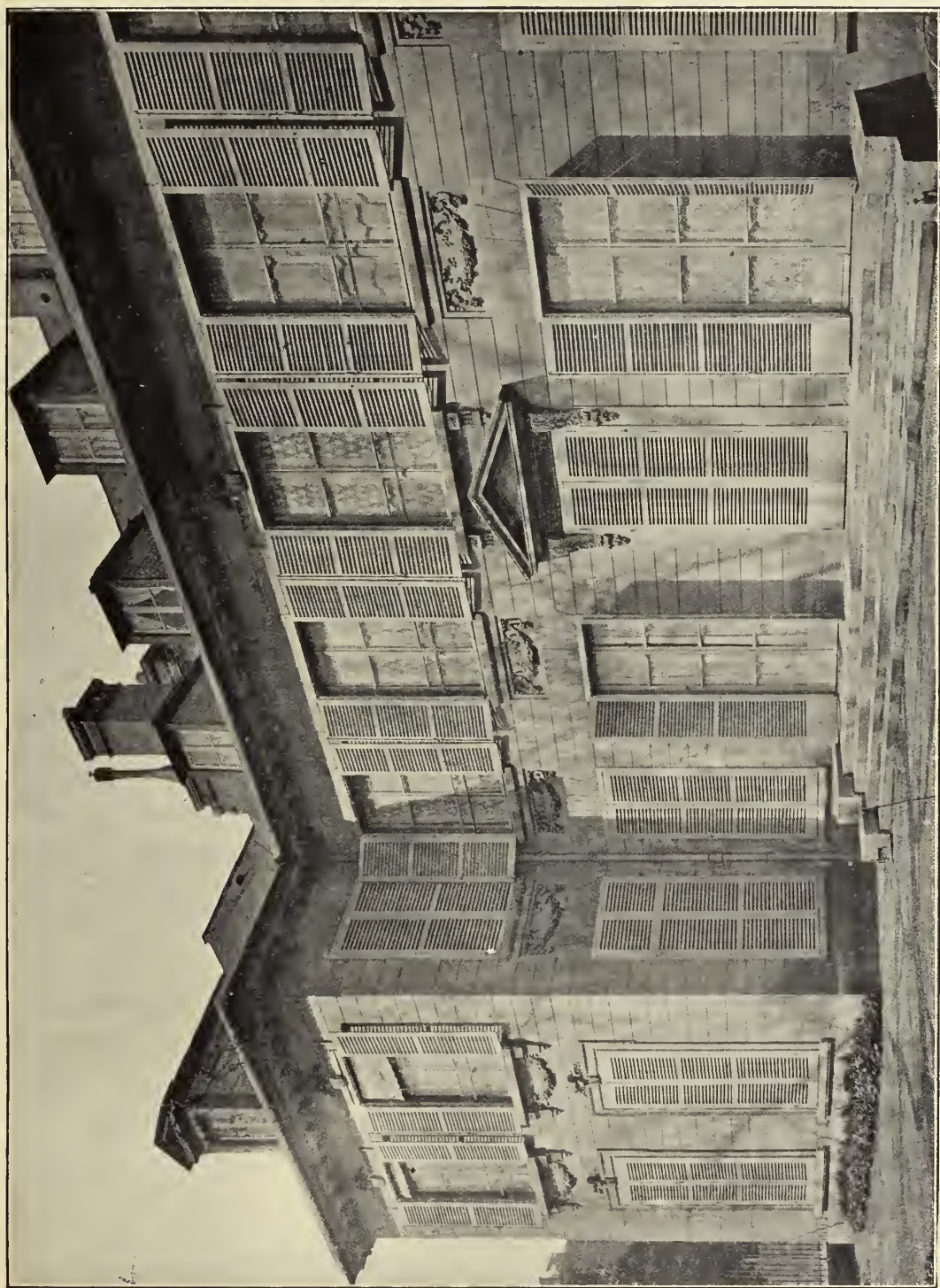
"Bel ensemble," writes M. de Laborde of this fine "Place" and of the two buildings³ which close it on the north side, "bel ensemble, proportionné aux besoins, donnant raison à toutes les règles du goût, à toutes les exigences de la vie, formant en un mot l'architecture française, c'est à dire l'architecture moderne habilement déduite de l'architecture antique."⁴ The decorations on the front and sides of these buildings are of elegance as superb as those of the Ecole Militaire, and show that exquisite sense of the value of flat spaces in giving relief and balance to elaborate ornament, of which Gabriel had the happiest sentiment. This it is that we recognize, alike in the elegance of the Petit Trianon, in the magnificence of the "Salle de l'Opéra," and in the admirable finish of the decorations carried out at Versailles and elsewhere

¹ Destroyed 11 August, 1792; *Mém. Wille*, t. ii., p. 354.

² Bachaumont, 31 May, 1770.

³ In the second building is the Hôtel Coislin. The opposite portion facing the Garde-meuble was the Hôtel du duc d'Aumont. "Cab. du duc d'Aumont," p. iv, note. See also de Champeaux, "L'Art decoratif dans Vieux Paris," p. 289, *et seq.*

⁴ "Les Arts et l'Industrie," t. i., p. 137.



HÔTEL ROGER (CHAMPS ELYSÉES).

under his rule, but questions regarding the style and character of interior decoration must be reserved for discussion in another volume, wholly devoted to the art of those men who formed that brilliant band of decorative craftsmen who touched with beauty the humblest detail of the work entrusted to them. To the architect, nevertheless, was due the perfection of the schemes placed in their hands ; his choice determined the distinctive character of the succeeding phases of decoration which may be traced as we pass from the rule of Robert de Cotte to the reign of Gabriel ; or, if we turn from the more sober triumphs of Gabriel's direction to the "ors variés" and somewhat emasculate elegance of Richard Mique.¹

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When Gabriel resigned his post of First Architect to the king in 1775,² being then seventy-six years old, he was replaced, at the queen's request, by Richard Mique,³ who had already been named, at some date previous to 1774, "intendant et contrôleur général" of the queen's works. A pupil of Emmanuel Heré, the architect of Nancy, Mique, by his talent and his training under Heré, was not too ill-fitted for the post which the caprice of the queen conferred on him. She had sought apparently to create her own Board of Works, just as she had insisted on the independent possession of private palaces, the police of which was regulated, to the amazement of the French public, "de par la Reine." The attempt to give separate authority to her *protégé*, brought Mique into conflict with his old patron d'Angiviller, the director and "ordonnateur des bâtiments du roi." As First Architect to the king, Mique was under the control of d'Angiviller, whilst in the post created by the queen he was practically free from authority. The difficulty was only solved by the suppression of the post of First Architect (1777) and the distribution of the functions between three officials, nominated as "intendants généraux."⁴ These were Mique (who still retained the honours of his place), Soufflot,⁵ and Hazon,⁶ whom Gabriel had himself designated as his successor.⁷

¹ 1728-1794. He was guillotined "prévenu de conspiration pour sauver la reine" (Bauchal). R. Acad. Arch., 1775. Directeur, 1783. A. de l'A. fr., t. i., pp. 423 and 424. See also Desjardins, "Le Petit Trianon," p. 68, *et seq.*

² He retired on 15 February, 1775, keeping the house of the First Architect, with a pension of 20,000 lt., and remaining Directeur of the Académie d'Architecture, in which post he was succeeded on his death by Mique.

³ A.N.O.¹ 1126 and 1085. Desjardins, "Le Petit Trianon," p. 83, note.

⁴ Desjardins, "Le Petit Trianon," p. 82, *et seq.*

⁵ 1713-1780. Authorities differ as to the birth of Soufflot. Bauchal gives 1709, which is incompatible with his death, aged sixty-seven, in 1780. R. Acad. Arch., 1749; A. de l'A. fr., t. i., p. 422.

⁶ R. Acad. Arch., 1755; A. de l'A. fr., t. i., p. 422. The dates of his birth and death are not given, but he is known to have been living in 1795. See Bauchal, p. 290.

⁷ A.N.O.¹ 1126; Desjardins, note, p. 83, and p. 84.

Mique, gifted though he was in some respects, counts for little in the development of which Soufflot became a leading exponent. The additions which he made for the queen at the Petit Trianon and at St. Cloud, are distinguished by the interpretation of a thoroughly feminine elegance, equally removed from the tact and strength of the school of which Gabriel had been the most distinguished representative and from the frigidity which marked the work of those who were soon to succeed in arousing a fanatical passion for what they held to be the correct reproduction of the precepts of classical antiquity.

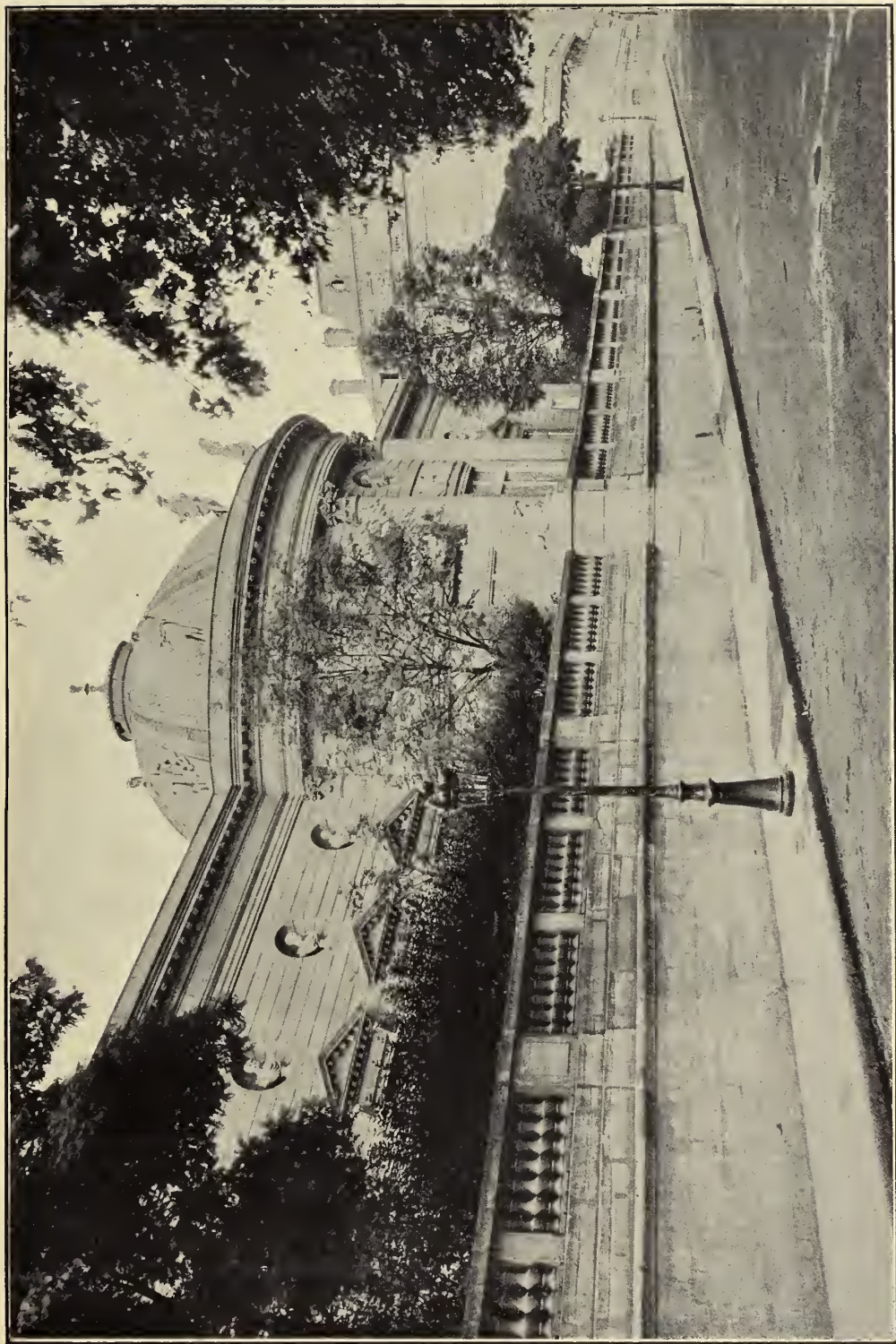
A certain influence seems, however, to have been exercised by Mique on Bellanger,¹ which may be observed in the pavilion of Bagatelle, the *tour de force* executed by him for the Comte d'Artois in 1780. The exterior shows some of the poorer characteristics of the "style Louis XVI.," but the fine Salon, two storeys high, with its crowning cupola, bears witness not only to the architect's sense of graceful proportions, but to that talent as a decorator which is still to be recognized in every detail of the hôtel, now called the Hôtel Roger, which he erected at the corner of the Champs Elysées and the rue de la Béotie for the actress Mademoiselle Contat.² Much of the delightful detail of his work at Bagatelle is to be found in the seven volumes of his plans and drawings now preserved at the Cabinet d'Estampes, and it is curious to note the introduction by Bellanger, in a ceiling centre, of peacocks with tails spread, after the fashion of those which figure in the decoration of Marie-Antoinette's little cabinet at Versailles. The same gift for ornamental design commends the lovely designs in the volume of "Cheminées et détails," which are remarkable for brilliant taste in the employment of coloured marbles, the effect of which is sharply stimulated by little touches of pure colour that suggest the reference to Pompeian models. But Bellanger, "architecte et dessinateur des menus plaisirs du roi,"³ plunged headlong into the more graceless forms of the revolutionary movement. He became "l'un des architectes des monuments publics," and we find him paying homage to the ruling fashion by planning a "Théâtre des Arts" of imposing dimensions, in front of which a triumphal column should have been erected to Commerce, to the Sciences, to the Arts, and to Republican Virtues!⁴

¹ 1744-1818.

² Admirable reproductions of this building, which, I am told, is about to be pulled down, are given by Pfnor in his volume, "L'Architecture, etc., de l'Epoque Louis XVI."

³ "Œuvres de Bellanger," t. i., Cab. des Estampes.

⁴ *Ibid.*, t. iv., Cab. des Estampes.



HÔTEL SALM-SALM (PALAIS DE LA LÉGION D'HONNEUR.)

One hôtel, built at this date, seems to me to exhibit that free movement of the builder's mind which is indispensable to the beauty of his work. I speak of the beautiful Hôtel Salm Salm, now the Palais de la Légion d'Honneur. Indirectly, the homage of this admiration may be offered to the influence of the genius of Gabriel, for Rousseau,¹ who built the Hôtel Salm Salm in 1786, was the pupil of Gabriel's assistant, Potain.² I see no other example of domestic architecture at the close of the century to be compared with it.

Jacques-
Ange
Gabriel
and his
Successors.

Under the direction of Boullée and Chevalier dozens of pretentious houses sprang up in Paris,³ of any one of which it might be said, as of the Hôtel Brunoy, "un tel édifice ne ressemble-t-il pas plutôt à un temple qu'à la demeure d'un particulier."⁴ In looking at buildings such as these we feel that all personal sentiment and taste and pleasure have been sacrificed to an imaginary type of classic perfection having no relation to the life and habits of the owner. Within the walls of these abodes, even when inhabited by all the civic virtues, surely there must have been many who regretted the vanished days of Louis XV. and the epoch in which, as M. Anatole France says, "le style français voulut être antique et trop heureux pour y parvenir, acquit cette pureté, cette noblesse élégante qu'on remarque particulièrement dans les plans de Gabriel."⁵

¹ Born in 1750. See Bauchal.

² Died in 1791. R. Acad. Arch., 1755; A. de l'A. fr., t. i., p. 422.

³ Maison Chevalier, Quai du Chaillot (1783), Maison Courman, rue de Tournon (1789), Maison Dorlian, rue du Mont Parnasse, etc., etc.—Legrand et Landon.

⁴ Reproduced by Krafft and Ransonnette, "Les plus belles maisons, etc." It was then inhabited by "Leavenworth, Américain."

⁵ "Le Mannequin d'Osier," p. 102, ed. 1897.



CHAPTER IV

THE PSEUDO-CLASSIC REVIVAL

The
Pseudo-
Classic
Revival.

THE tide, which was beginning to rise in favour of the pseudo-classic revival, received a strong impulse from the group of men who surrounded and advised Madame de Pompadour. The impatience of restraint which had taken shape, under the Regency, in all the vagaries of the Rococo, had been speedily mastered by the admirable traditions of the French School as incorporated by the genius of Gabriel. Rare are the moments—nor can they ever be lasting—when the conflict between liberty and order, classic and romantic, ceases in the fusion of perfect style. We get such a moment of inspiration in the work of Gabriel, but the desire for purer forms of political and social life, the germ of which had lain in the reaction against the tyranny of the Grand Siècle, found, as it strengthened, a corresponding form of artistic expression in the pseudo-classic revival. On this wise, a revival which pleased the world of fashion by its novelty, and which attracted, by its appeal to the finest models of the past, the ablest teachers of the day, received an extraordinary moral consecration which carried it forcibly to extreme conclusions. Men were cut off from the richest sources of fancy by an inexorable revolutionary logic, and strict conformity to classic precedent stood for a sign of heroic character.

From the first, the exponents of the new gospel put forth pretensions beyond measure. Soufflot¹—who, like Philibert de Lorme, was “citoyen de Lyon, où,” says Grimm, “il a fait de très-

¹ See note 5, p. 31.

beaux bâtimens" ¹—on the ground that he was the "only architect of taste and genius then in France" was chosen by Mme. de Pompadour, in 1749, to accompany her brother Abel Poisson on the long Italian tour which was to prepare him for the exercise of the directorship of the Board of Works. As everyone knows, when the future Marquis de Marigny returned to Paris, two years later, his travelling companions were loaded with honours. No exception was made in the case of Soufflot, though ill-health had forced him to make his way back to France before the rest of the party. He had been nominated before his departure for Italy to the second class of the Academy of Architecture, ² and he was now granted the "contrôle" of Marly, which, in 1755, after his promotion to the first class in the same body, he was able to exchange for the more important post at Paris. ³ In 1756, the year in which his plans for the "Place Royale" at Reims were approved, ⁴ he submitted also the designs for St. Geneviève, which he had been commissioned to prepare shortly after his return from Italy, and they were definitely accepted. All does not, however, appear to have gone smoothly with the works at Reims, for, in 1760, Diderot, after noting that they are going forward, adds that "it was not the fault of M. Soufflot, who is at the head of our architects, that we did not see there Louis XV. shut up in a niche at the end of a colonnade which would have masked the houses." ⁵ The plans for Saint Geneviève (Panthéon) were also matter for unfriendly criticism as soon as they became public. "M. Soufflot," writes Grimm, "vient de publier les plans de l'église de Ste. Geneviève. . . . Les sentiments du public me paraissent fort partagés à cet égard." ⁶ The royal approval was, on the other hand, secure. Soufflot was granted letters of nobility, ⁷ on May 3rd, 1757, when Marigny submitted to the king "la vue générale du portail de la nouvelle église," which the king, when lying ill at Metz, had vowed to raise to the patron saint of Paris. The first stone of the high altar was laid, with great ceremony, on September 6th, 1764, by the king himself, who was accompanied by the Dauphin and a brilliant

¹ C. L., t. i., p. 91. See also p. 197. The Grand-Théâtre, built on his plans in 1756, was reconstructed in 1828. See Bauchal, "Nouv. Dict. Arch. fr.," for various other works at Lyons.

² "Reg. de l'Acad.," 1749, and A.N.O.¹ 93, f^o. 319, Courajod, "Journal Duvaux," t. i., p. ccxviii.

³ *Ibid.*, t. i., pp. ccxiv, ccxviii. He succeeded Garnier d'Isle as "contrôleur des travaux de Paris," and when the "contrôleurs généraux" were suppressed in 1776, took the title of "intendant général des bâtimens du roi."

⁴ *Ibid.*, t. i., p. ccxviii.

⁵ C. L., 15 Dec., 1757.

⁶ C. L., 1 July, 1760.

⁷ A.N.O.¹ 101, f^o. 93^{to}, Courajod, "Journal Duvaux," t. i., p. ccxviii.

court of nobles. "M. de Cotte,"¹ we are told, "presented the medals: MM. de Marigny, Soufflot, and Gabriel surrounded the king. Father Bernard had prepared an ode in honour of the great event; he presented it to the king."² It was, we may suppose, taken as read!

In order to give an idea of the future construction, the colonnade of the west front had been depicted full size on canvas for the occasion, and, as it remained up for some days after the ceremony, it was freely criticised by the Paris public, already ill-disposed towards Soufflot through his recent failure with the temporary theatre at the Tuileries, where the Opera was given during the reconstruction of the "Salle du Palais Royal." "Soufflot," says Grimm, "is held to have too good an opinion of himself, and must do better than another need, in order to obtain mere justice at St. Geneviève." Not only was the architecture of the crypt, and of the staircase descending to it, violently attacked, but the central doorway of the principal façade was condemned as too narrow. To this criticism Soufflot thought it sufficient to reply that it was as wide as the entrance to any classic temple, a contention which Grimm supported by pointing out that it would have been absurd to make the doorway wider than the space between the columns of the peristyle.³

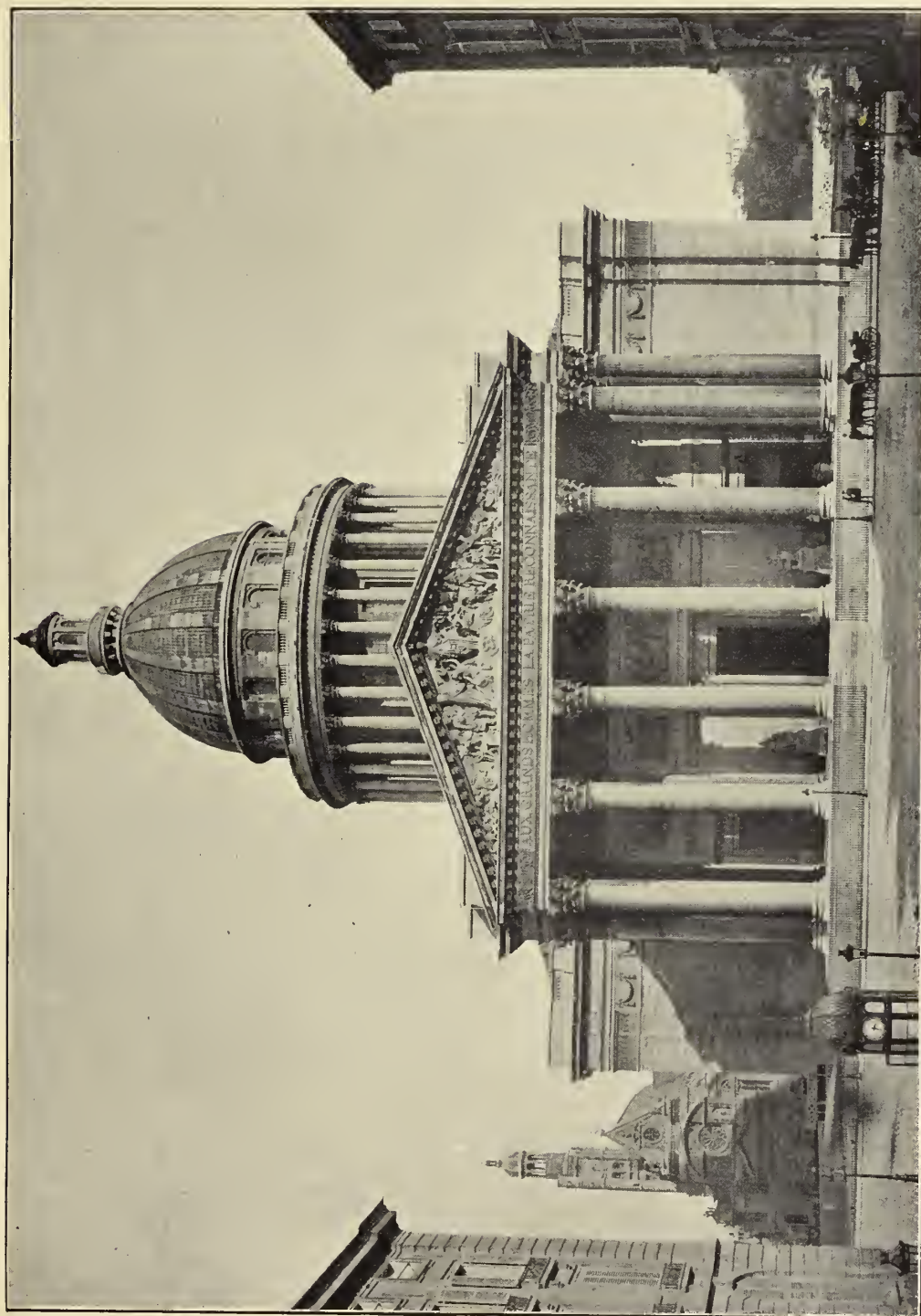
At this date, however, Soufflot was at the beginning of his troubles. The construction of St. Geneviève, now even better known as the Pantheon, became the great architectural event of the second half of the eighteenth century. Paris and the Court took a ceaseless interest in its progress, which was manifested by ceaseless controversy. Intended to replace the primitive church (dedicated in 506 to St. Peter and St. Paul⁴), in which the remains of St. Geneviève had been interred, the new building was erected on part of the ground close to the ancient abbey. The plan, with which we are all familiar, was that of a Greek cross, three hundred and forty feet long, from the centre of which springs the great dome resting on four rectangular piers, which attracted criticism from the

¹ Jules-Robert, son of Robert de Cotte. Marais calls him "un petit brutal," and adds that he married (as his second wife) one of the two daughters of the Master of the Mint, de Launay, who died 1727, leaving them millions.

² The lead once given by the Court was promptly followed by society. At the Salon of 1761 de Machy exhibited a painting commissioned by de la Live de Jully, of "L'intérieur de la nouvelle Eglise de Sainte Geneviève, d'après les projets de M. Soufflot."

³ Grimm, C. L., 15 Oct., 1764. Le Roy took occasion to publish his "Histoire de la disposition et des formes différentes que les chrétiens ont données à leurs temples depuis le temps de Constantin-le-Grand jusqu'à nous."

⁴ This was destroyed in 1803. In gén. Panthéon, Mon. rel., t. ii.



SAINTE-GENEVIÈVE (PANTHEON).

first as being too slight for safety. On May 6th, 1770, we are told, by Bachaumont, that the new church of St. Geneviève does not make progress from lack of funds, and, in the meantime, the critics are busy finding fault. Patte, then architect to the Prince de Deux Ponts, had just then published a "Mémoire," in which he asserts that the piers of the new church cannot possibly carry the cupola.¹ In this pamphlet he describes those of St. Peter's and the "Invalides," which are of the same proportion as those of St. Geneviève, though carrying in each instance a dome of inferior size. Soufflot replied that by the construction of his cupola he should demonstrate the possibility of the feat, and the public set down Patte as an impudent fellow,² who had never produced anything—"Je hais," writes Grimm, "cette vermine malfaisante"—and compared him, to his disadvantage, with Soufflot, already favourably known by the dome which he had constructed at Lyons.

The great church of which the general scheme and disposition effected a revolution in the whole system of French ecclesiastical architecture, was not finished in Soufflot's lifetime, and, among the objects catalogued at the Tuileries immediately after his death (29 August, 1780), was "le modèle de l'église de Ste. Geneviève en plâtre couvert d'une cage de ver." This was taken over by Charles-Etienne-Gabriel Cuvillier, who appeared on behalf of d'Angiviller, to claim all papers concerning the administration of the Board of Works, "réquérant pareillement qu'il soit fait perquisition de tous les papiers, plans, projets et models relatifs à la construction de l'église de Sainte Geneviève."³ The completion of the building, on the plans of Soufflot, was taken in hand by others,⁴ and Soufflot himself was spared the pain of seeing the fulfilment of Patte's "impudent" prophecy. Nothing remained to be done, except the laying of the marble pavement, when numerous cracks showed in the four piers of the dome and the neighbouring columns. "Il fallut renoncer," writes Legrand, "à la jouissance que procurait la vue de ce spectacle d'architecture, si commun en Italie, mais très rare en France et encombrer de nouveau par des ceintres, des étaies, des échafauds, ce monument que l'on croyait achevé, après un travail non interrompu de plus de quarante années

¹ "Mémoire sur la construction de la coupole projetée pour couronner l'église de Sainte Geneviève," Paris, 1770.

² See C. L., 15 June, 1770, for a violent attack on Patte, concluded by these words.

³ Scellé. N. A. de l'A. fr., 1885, pp. 108-112.

⁴ These were Brébion, Viel de St. Maur, Peyre, and Rondelet. A "Mémoire" by Rondelet, who made good the dome, is preserved among the MSS. of the Bibl. Ste. Geneviève.

et une dépense de plus de quinze millions.”¹ It was established beyond doubt that the whole evil lay in the insufficient resistance of the four piers which had been called in question by Patte, nor can one sufficiently admire the generous devotion of Rondelet, who had been connected with the works during the last ten years of Soufflot’s life, and to whom was now assigned the complicated and tedious labour of making the necessary repairs.²

No monument in Paris has suffered within so short a space such remarkable changes of destination, and consequently of decoration, as the Pantheon.³ The immense “Gloire” designed by Soufflot, gave way, in 1791, to a statue of “La Patrie;” restored to public worship by Napoleon, the church was again withdrawn in 1830, to be again restored by the President of the Republic, and again “désaffecté au culte” when, in 1885, the remains of Victor Hugo were placed within its walls.⁴ For the present “ce spectacle d’architecture” remains on the list of “monuments civils,” and continues to receive the bodies of the famous dead.

The effect of the “grand portail,” through which pass the imposing funerals of those whom the nation delights to honour, is dwarfed—in spite of its noble columns—by the majestic colonnade of the dome and its cupola, nor do the details, generally, atone by choice and finish for the absence of the grace and variety which invariably accompanied a noble sense of construction in work of the best period of Louis XV. Nor can one refrain from regretting the impulse given by the erection of this imposing monument to that strict and cold classicism which brought into being so great a number of buildings which—if we except their excellence of workmanship—are devoid of every national characteristic.

Men had begun early in the century to divide architecture, in popular language, into three classes—Gothic, mixed, and “la belle architecture grecque.” Gothic they pronounced barbarous, mixed was bizarre, Greek, or that which the leading antiquaries of the day called Greek, was the sole style which could lay claim to “le

¹ Legrand et Landon, “Descrip. de Paris,” t. i., p. 110. See also the article “Rondelet” in “Notices historiques,” Quatremère de Quincy, t. ii., pp. 20, 21.

² As late as 1800 Gisors, a pupil of Chalgrin, sent to the Salon a “Projet de restauration des supports de la tour du dôme du Panthéon français.”

³ A project for the decoration of the Panthéon-Français was exhibited, by Brongniart, at the Salon of 1798, with this note, “Ceux qui voudront se procurer de plus grands renseignements sur l’état de ce monument, peuvent consulter le mémoire historique du Panthéon-Français, par Rondelet, architecte; et les moyens de le restaurer, par Rondelet et Brongniard, architectes.”

⁴ In. gén. Mon. civ., t. ii.

bon goust." This strict view was not at first sanctioned by the profession. When Michel-Ange Slodtz made his model for the choir of St. Germain l'Auxerrois,¹ Soufflot, then on the point of starting for Italy, ventured to point out that "une architecture grecque s'allioit peu avec le gothique qui règne au haut de ce chœur," but the general feeling was so strongly in favour of "correct Greek architecture" that Cochin, the engraver, an unusually cultivated artist, pronounced that it was a difficult problem, adding, "I do not know who would dare decide whether, having a Gothic church to decorate, one should voluntarily and knowingly seek a decoration in the evidently bad taste of 'ces architectes goths,' or whether it is not more fitting to neglect the fitness of the whole, and erect beautiful architecture in the part entrusted to us."

By the time that Soufflot had begun to build St. Geneviève he had been converted to Cochin's way of thinking, and when the mania for the construction of pseudo-Greek temples and dwelling-places, which began to rage in the city of Paris, led to acts of reckless destruction, he was himself amongst the guilty. The works at St. Geneviève, the anxieties of the dome and its cupolas, were unfortunately insufficient to distract his attention from "Nôtre Dame," and he helped to complete the degradation of that noble edifice which had begun with the beginning the century. The realization by Louis XIV., in 1699, of the "Vœu de Louis XIII." carried with it the mutilation of the choir. Between 1699 and 1753 the great cathedral lost its "anciennes stalles du quinzième siècle, son jubé, toute la cloture à jour du rond-point, l'antique maître-autel avec ses colonnes de cuivre et ses châsses, tous les tombeaux du chœur, les vitraux de la nef et des chapelles."² But the most serious mutilation of all was accomplished under the direction of Soufflot, when, in order to leave the way free for processions, the central pillar, which divided the great principal doorway into two parts, was suppressed,³ and the arch of the new entrance was raised and pierced through the tympanum, without regard to the magnificent bas-relief of the "Day of Judgment," whilst the tombstones, with which the aisles were paved, were replaced by a common checquered paving.⁴

¹ The model by Slodtz for this work was not carried out. De Caylus secured the commission for Vassé and Baccarit. All the work by Jean Goujon and Germain Pilon was ruthlessly destroyed. "Mém. Cochin," p. 32, *et seq.*; In. gén. Mon. rel., t. i.

² Guilhermy and Viollet le Duc, "Description de Nôtre Dame;" also In. gén. Mon. rel. Paris, t. i.

³ It has now been replaced.

⁴ In. gén. Mon. rel. Paris, p. 362.

In the building of St. Geneviève, Soufflot had at least obtained the opportunity of making "fine architecture," untrammelled by any unwelcome reference to the works of the "architectes goths." His success, in the eyes of his contemporaries, was complete. In 1757, Natoire, writing from Rome to Duchesne, says, "Je suis charmé que vous vous souvenies de moy quand vous vous rencontres avec M. Soufflot. C'est un homme d'une mérite distingué dont je fais beaucoup de cas qui joignant avec les bonnes qualités celles d'être toujours égal avec ses amis qui le verront toujours avec plaisir dans la faveur."¹ This combination of a distinguished talent and good manners gave to Soufflot a position in the world which neither alone would have justified. The companions of her brother's Italian tour had been selected by Madame de Pompadour, not only as men of talent but as "gens de bonne compagnie," and Soufflot, like Cochin, made and cultivated brilliant relations. "Le petit séjour que j'ay fait à Lyon," says Natoire, "a été fort agréable. . . M. Soufflot que je ne sorois trop louer cet donné tous les soins possible, pour me procurer toute sorte d'agrément, il m'a procuré l'honneur de saluer une Eminence Mg. le Cardinal Tancent,² qui a bien voulu que je lalasse voir à sa maison de Campagne ou j'ay eu lavantage dy diner avec très bonne compagnie."³ Up to the date of his death, Soufflot continued to enjoy the influence which he was always ready to place at the disposal of his friends, and when his executor, Claude-Joseph Vernet, applied (1 September, 1780) to the superior of the Abbey of St. Geneviève to allow his body to lie in the abbey until he could be buried in the new church, we find that he was accompanied and supported by no less a personage than Monseigneur l'évêque de S. Brieux.⁴

Whilst Soufflot and Rondelet were working out the great constructive problems of the dome of St. Geneviève, Chalgrin,⁵ a pupil of Servandoni, and powerfully protected, had been coming to the front. His work, even more than that of Soufflot, embodied the doctrinaire determination of the day. Immediately after the death of his first master, he fell under the congenial influence of Boullée, one of the bitterest foes of the style Louis XV., who, having built the "Hôtel de la Bourse" and half-a-dozen smaller hôtels of which the Hôtel Brunoy (destroyed)⁶ may be taken as a type, died in

¹ A. de l'A. fr., t. ii., p. 300.

² Tencin, Cardinal Archbishop of Lyons.

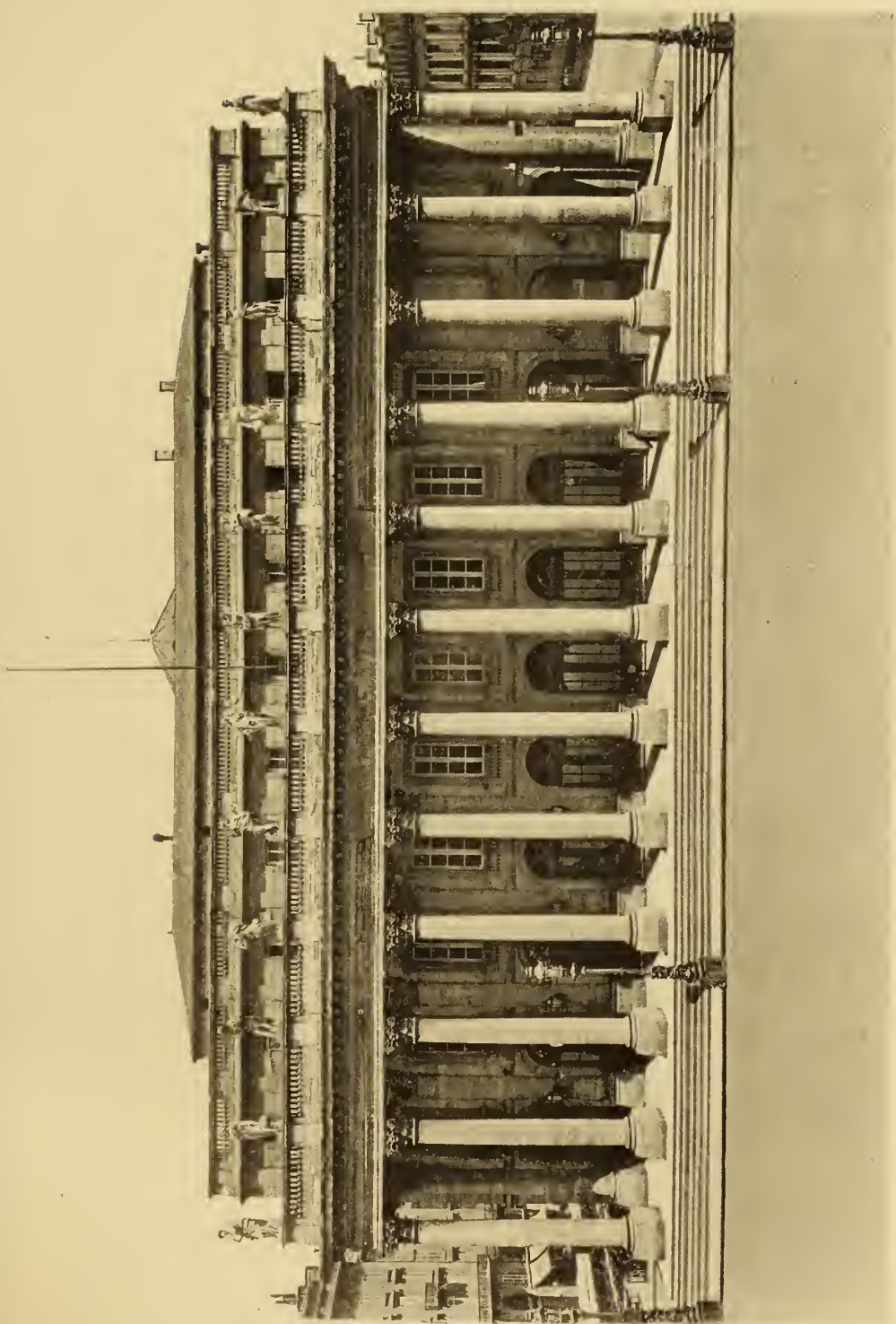
³ A. de l'A. fr., t. ii., p. 259.

⁴ N. A. de l'A. fr., 1880-81, p. 245; and P.V., 2 Sept., 1780.

⁵ 1739-1811. R. Acad. Arch., 1770.

⁶ The plans and elevation are given by Legrand et Landon, "Descrip. de Paris," t. ii., Pt. 4, p. 39.

THÉÂTRE. BY LOUIS,
(*Bordeaux.*)



1799, leaving behind him plans for the reconstruction of Versailles, of St. Germain, and the Bibliothèque Nationale. Chalgrin, who, in 1758, had obtained the "Grand Prix de Rome," found lucrative employment as soon as he returned to Paris, and was speedily able to gratify that love of display—possibly inherent in his own nature—which his early association with Servandoni had certainly not discouraged. "Sa manière d'être," we are told, "avoit de la grandeur et de la magnificence. Selon lui le talent devoit paroître avec les dehors de l'opulence."¹ Attached to the staff of Moreau, who had succeeded Soufflot as architect of the city of Paris, Chalgrin made the most of his opportunities.² Employed to complete the hôtel of the Duke de la Vrillière in the rue St. Florentin—the famous house now occupied by M. Alphonse de Rothschild, in which the Emperor Alexander I. was the guest of Talleyrand—he conquered the good graces of another minister, the powerful Bertin, through whom he obtained a variety of work—"travaux particuliers que ne font pas la gloire de l'artiste, mais qui fournissent les moyens d'attendre et de mériter les occasions qui la donnent." In this way, he constructed the "Collège de France," and built in Paris, at Versailles, at Chatou, and in other environs of the city, a great number of hôtels and country houses of no great pretensions.

With the building of St. Philippe du Roule (1769-1784)³ came Chalgrin's great opportunity. As he could not induce the world to accept his scheme for reducing the architecture of Christian churches to the unity of plan and shape of classic temples,⁴ he fell back on the basilica as the nearest approach to his ideal. His desire to affirm the correctness of his taste with sufficient severity, drove him furthermore to reject the usual combination of one or more orders, and to employ the Doric only for his principal front. In the interior, two rows of Ionic columns serve his turn and divide the two side aisles and the nave, which ends in an apse, the centre of which is occupied by the high altar. A well-constructed building doubtless, but more than ordinarily uninteresting! Its apologists pretend, that had the project been carried out on the great scale proposed by its author, it would have been more impressive. Diminution of size does not, however, always mean diminution of effect, and it is possible that had the church been

¹ Quatremère de Quincy, "Not. hist.," t. i., p. 21.

² *Ibid.*, p. 6. For the work of Chalgrin at Saint Sulpice, see In. gén. Mon. rel., t. i., pp. 252, 254, and for Saint Pierre du Gros Caillou, *ibid.*, p. 163.

³ In. gén. Paris, Ed. rel., t. ii.; Mon. rel., t. i., pp. 19, 20; Legrand et Landon, t. i., p. 129.

⁴ See "Livre d'Architecture contenant plusieurs Temples et leurs détails;" also Quatremère de Quincy, "Not. hist.," t. i., p. 7.

bigger it would have become but the more portentously dull. Nor can it be said that the building has lost in effect, through the substitution of wood for stone in the construction of the dome and roof, an economy rendered necessary by the difficulties as to funds.¹

Like the Madeleine,² that colossal monument of which M. Guilhermy has said, with not unmerited sarcasm, that "s'il lui manque quelque chose en beauté, il ne lui manque rien en richesse," the church of St. Philippe du Roule has the rare advantage of being complete both in ornament and architecture. It shows, as well as any other example of the kind, all the evils of work which is thought out with a distinct *parti pris*; which is designed not for what is wanted, but for what it is supposed to be correct to want. The same vice is inherent in most buildings of this period: except in so far as they bear witness to an attitude of mind, in itself largely theatrical, they are lacking in historical interest, lacking in that sense of growth which is the beauty of life, the fulfilment of the desires of men. To the madness of the curve which had run riot in the early years of the century—ridiculous, sometimes even grotesque, but often entertaining and delightful—had succeeded the madness of the straight line embodied in an abstract of correct principles which had no vitality.

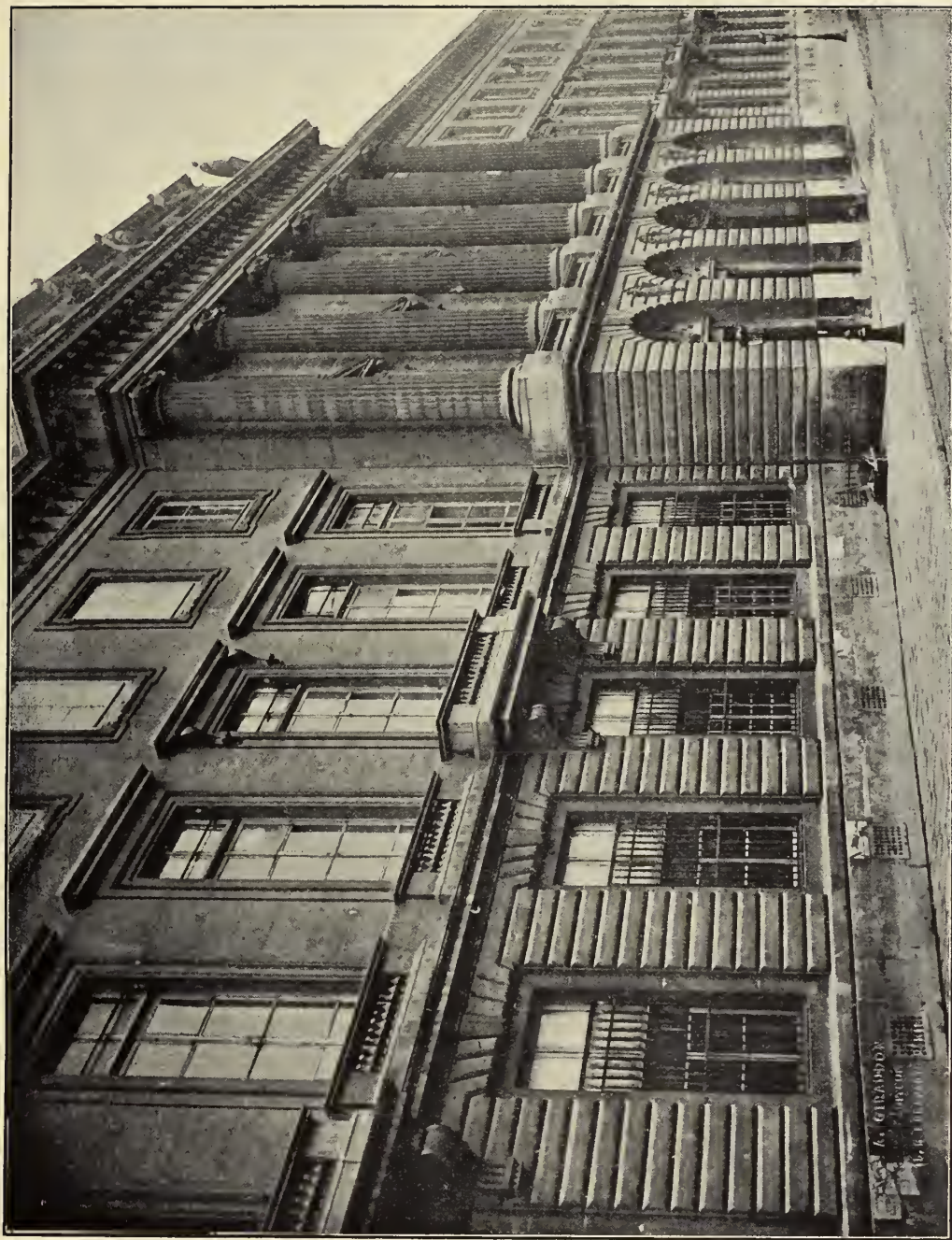
Of Chalgrin's deeds at the Luxembourg it is difficult to speak too harshly.³ In his capacity of First Architect to Monsieur,⁴ he had made various additions and alterations in the châteaux of that prince and had remodelled Brunoy—when that property was purchased by the comte de Provence after the extravagances of its notorious owner, Pâris-Monmartel, had ended in his imprisonment—but the execution of the plans which Chalgrin had more than once prepared for the improvement of the Luxembourg and its gardens had been stopped by the troubled days of the emigration. Shut up in this palace, which became a prison during the Revolution, Chalgrin had full leisure to mature projects which, on

¹ See "Plan topographique de l'église St. Philippe," by Chalgrin.

² Built by Vignon in 1806. (His name is given variously as Pierre-Alexandre, Barthélemy, Pierre and B. Vignon. See du Seigneur; Bauchal, and catalogues of the Salons of 1793 and 1799.) At the Salon of 1800, Gisors, a pupil of Chalgrin, exhibited "Un projet d'opéra à exécuter sur les constructions de la Magdalaine." He had in the previous year exhibited "Projet de Bibliothèque Nationale dans l'édifice commencé pour la paroisse de la Magdalaine," and found a rival in Thierry, who sent in "Monumens à élever en l'honneur de la République française, sur l'emplacement affecté à la construction de la ci-devant église de la Magdalaine." The plans were finally selected by Napoleon himself. Bauchal, "Nouv. Dict. Arch. fr."

³ See Legrand et Landon, t. i., Pt. II., p. 68; Quatremère de Quincy, "Not. hist.," t. i., p. 13.

⁴ The comte de Provence, afterwards Louis XVIII.



HÔTEL DE LA MONNAIE (PARIS).

regaining his freedom, he was unfortunately permitted to realize. Not contented with making inoffensive changes—such as the opening by which he brought the Observatoire into relation with the gardens and the palace—in his eagerness to make the building what he considered a worthy residence for the “Directoire Exécutif,” he actually broke up the magnificent Rubens Gallery, “qu’on aurait pu replacer sans aucune altération dans l’aile correspondante,”¹ in order to make room for a staircase of his own design. It is true that, at that date, the great master to whom Watteau, and all the chief artists of the century had gone for inspiration, was levelled with them in the dust of common contempt.

There is, however, one work in connection with which Chalgrin’s name must always be honourably remembered. The chief successes of the school to which he belonged were won, as might be expected, in works of public utility and in those of pure decoration. In the first class we must reckon the “Ecole de Médecine” (1769-1786) by Gondouin,² the “Hôtel des Monnoies” (1771-1775) by Antoine, and the noble “Théâtre,” at Bordeaux, by which Louis³ crowned his triumphant success in the galleries of the Palais Royal; in the second we can point to the magnificent mass of the “Arc de Triomphe”⁴ of the Champs Elysées and the graceful “Arc de Triomphe” of the Carrousel. In work such as these the architects of the First Empire seem to me alone worthy of their great traditions.

An “Arc de Triomphe” is a work the purpose of which is, in itself, an abstraction. Houses, great or small, demand the expression of the personal needs of their inhabitants; a church should show, at least, its fitness for the ecclesiastical rites of which it is intended to be the scene, but a triumphal arch rises free from any embarrassing claims of utility or convenience. To design a build-

¹ Quatremère de Quincy, “Not. hist.,” t. i., p. 13.

² See “Description des écoles de chirurgie” Paris, 1780. The fine façade on the Boulevard Saint-Germain was added (1877-1888) by Léon Ginain. “Liste des principaux monuments de Paris.” Maurice du Seigneur. The “école de médecine” was united to the “école de chirurgie” during the revolutionary period, and the two schools are now included under the name of “école de médecine.”

³ To Louis were due not only the great galleries of the Palais Royal garden (Fig. de la F., t. vii., p. 229), but also the Théâtre-Français. See “Le Palais Royal et le Théâtre-Français;” W. Chabrol, Arch. du gouv.; In. gén. Mon. civ. Paris, t. i., p. 105, and pp. 19, 20.

⁴ Perrier and Fontaine, by whom all the monumental work of the Empire was inspired. In. gén. Mon. civ. Paris, t. i., pp. 166, 170, 172, and Quatremère de Quincy, “Not. hist.,” t. i., p. 17. See also the same authority for the quarrel between Chalgrin and Raymond, who was associated with him in this work, and Chalgrin’s “Description de l’Arc de Triomphe de l’Etoile.”

ing, which required for its perfection none of that pliancy to the needs of life which was repudiated by the accepted creeds of the day, was a task in which the great intellectual force and no less great acquirements, which Chalgrin undoubtedly possessed, obtained their full advantage, whilst its colossal size and magnificent position afforded an exceptional opportunity of proving that he could confer superb grandeur of accent on work which depends for its character on extreme simplicity of outline and splendid proportions.

There are those, perhaps, who may regret, even in the presence of this majestic work, that current of fancy which had clothed the monuments of the Renaissance with subtle charm, and which, escaping the pressure of the Grand Siècle, had found vent in the graceful imaginings of Jean Berain and overmastered the style of that born decorator, Gilles-Marie Oppenord.¹ De Cotte and Boffrand had welcomed the renewal of decorative motive; they had brought to its service a perfect sense of style, whilst Blondel, by his daily teaching, influenced aspirations to which the genius of Jacques-Ange Gabriel finally gave complete expression. The strength of the forces which tended in the direction of the neo-classic revival gradually effaced the signs of interest and distinction in the desire to be correct. "Frei von Tadel zu sei," as Schiller puts it with romantic energy, "ist der niedrigste Grad und der Höchste." The dead perfection which came to be the ideal of revolutionary art, leaves its worshippers not unfrequently on the lowest step. At the best, it cannot compensate us for the loss of the extraordinary charm and pleasure which we find in that intimacy with the life of the moment, which is granted to us in unstinted measure by the Renaissance, and which is, again, bestowed through contact with the exquisite personal luxury expressed in the best work of the eighteenth century.

¹ First Architect to the Regent and "Directeur des Manufactures et Intendant des Jardins de la Couronne" (1771). The "Grand Salon" which he carried out for the Regent at the Palais Royal was destroyed in 1786. Chabrol, "Le Palais Royal;" In gén. Mon. civ., t. i., p. 109.





CHEVAL DE MARLY. BY GUILLAUME COUSTOU LE JEUNE.
(*Champs Elysées.*)



PART II

FRENCH SCULPTORS

CHAPTER V

THE SCHOOL OF COYZEVOX: THE THREE COUSTOU

WHETHER we turn to the masters of the Renaissance or to the sculptors of Versailles, we find their work invariably distinguished by the same precision of execution, animated by a nervous and instinctive elegance and holding that admirably adjusted balance between the real and ideal which results in absolute clearness of conception. In either case one cannot overlook the skill with which a certain calculated response is made to surrounding architectural conditions. These conditions, during the Renaissance and during the great reign of Louis XIV., were to a certain extent identical, for the sculptor was mainly occupied with work of a more or less monumental character. The vaulted ceilings, wide doorways, and stately chimney-pieces of a palace demanded treatment but slightly modified from that which obtained in its exterior decoration. The French are, indeed, great sculptors because they are great architects. The virile feeling for style which ennobles the "Diana" of Anet or the Nymphs of the Fontaine des Innocents, and which distinguishes the works by which the scholars of Anguier or of Sarrazin glorified Versailles, is due largely to the loyalty with which the sculptors followed the indications given by the architects for whom they worked. As soon as these became absorbed

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by the problems connected with the creation of the modern house and with the organization and distribution of the interior, it was inevitable that the sculptors should find themselves called upon to develop in a special direction "*la sculpture d'appartement*."

The sculpture of elder days had been conditioned by its surroundings, each group was invariably considered in relation to architectural elevations or to the disposition of gardens laid out on architectural principles, but the renewed spirit of independence gave birth once more, amongst artists, to the wish to express their own personality, and the eighteenth century saw the triumph of the statue, and finally of the statuette, even as it saw the steadily growing preponderance of easel pictures in which every variety of theme could be treated, and which encouraged by their small dimensions the most freakish libertinism of fancy, since the grave considerations demanded by large canvases did not impose themselves on works that might be hidden in the closet. In the nature of this development, in the familiar contact which it encouraged with the habits of men, lay the charm by which the sculptor's chisel was drawn into that licence with which it is sometimes reproached. Never was his art more aptly plastic. Adapting itself to the lightest trifles, it did not lose its hold on great things, it peopled France with the equestrian statues of kings and her cathedrals with the tombs of princes, and dowered the world with more than one work of supreme nobility and interest. The vanished amphitheatre of Marly, the Louis XV. which once decorated the Place de la Concorde, the tomb of the Dauphin at Sens, the admirable "*Mercury*" of Pigalle, were as typical of French sculpture in the eighteenth century as the "*Amour menaçant*" of Falconnet or the frolic Bacchantes of Clodion; nor must we forget that men transferred to the making of toys the same sense of style, the same respect for the laws of construction which distinguished their most serious performance.

To enjoy, with insight, qualities such as these, to apprehend the excellence of true beauty of form, are pleasures not to be reached without effort. Sculpture is, in the present day, the least popular of the arts, and thus we miss the influences from which that unconscious education is derived which facilitates our first approach to much that can only be reached later by difficult endeavour. If we look at the crowd in the Academy or at the Salon, we realize at once the indifference of the public. "*Ç'a l'air un peu cimetière, v'trouvez pas?*" says Gyp's honest Miquette to the Abbé, who remarks, on entering the garden of the Champ de Mars, "*Il me paraît y avoir dans ce vaisseau une quantité considérable de*

sculptures." And Miquette only says what others think. Even those who write of our yearly exhibitions, after dwelling at length on every painting of any mark, crowd into an unwilling paragraph all that they can find it in them to say of sculpture: as M. Beulé said, when he too, years ago, wrote of "Le goût public et la Sculpture," "ils n'ont point d'entrailles pour leur sujet."¹

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Yet the art of sculpture—in addition to the magnificent achievements of historic portraiture, which excite some measure of curiosity in all—reveals to us an order of conceptions in which have been stored some of the noblest energies of men. One cannot expect, perhaps, that enthusiasm should be readily roused for forms, however beautiful, which embody, as do the gods and goddesses of Greek art, ideas wholly foreign to modern life; the most typical works of the early Christian era demand some touch of ascetic fervour for their just appreciation; the triumphs of the Renaissance wear an aspect necessarily complex, but purely human ideals inspired the sculptors of the eighteenth century who have left, lying close to us, so rich a heritage.

The early years of the century were troubled by dissension amongst the men who formed the great school of Versailles. The submission of the whole body, throughout the Grand Siècle, to Le Brun and to Le Brun's representative, François Girardon, was one of the most remarkable features of the age, but the system by which an extraordinary unity of production had been secured could not long survive the powerful despot by whom it had been inaugurated. Girardon—who had had for many years "la conduite des ouvriers"—when left to himself as Chief Inspector of all works of sculpture, vainly endeavoured to uphold the traditions of his post. A spirit of independence, such as would not have been tolerated under the autocratic rule of Le Brun, began to show itself among his assistants, and when he rejected projects for a statue to be erected at Marly, which had been submitted for his approval by Nicolas Coustou, the matter was settled by a direct appeal to the king from Coustou, who felt his strength.² Financial difficulties further complicated the situation, and these difficulties combined with the prejudices which Girardon inspired, as an "homme de la vieille Cour," to weaken his authority.³

Under these circumstances it was certain that more than one smaller centre would be created by the men who were disturbed

¹ "Causeries sur l'art," p. 63.

² A. de l'A. fr., t. iii., p. 138.

³ For Girardon and his work at Versailles, see "Art in the Modern State," p. 155, *et seq.*

by this breakdown of the imperative authority on which they had previously been dependent. The example set by Nicolas Coustou, who was strong in the allegiance of his young brother Guillaume, and in the powerful support of their distinguished uncle, Coyzevox, encouraged all those who chafed at the control of a man in whom they declined to recognize a true superior. They naturally felt relief in conditions which hourly became less favourable to that cohesion which had been the principle of their existence, and groups were formed in which the best traditions of the past were maintained whilst a certain liberty of development was made possible.

In the "Etude sur la statuaire au XVIII^e Siècle," by which Thoré prefaced his brilliant articles on the Salon of 1847, he tells us that the whole school of the eighteenth century proceeds from the Coustou.¹ Now, if we are to take any one name as a point of departure, we must go a step farther back, and for the name of the Coustou substitute that of their uncle, Coyzevox. Of the pupils of that great master, the two Coustou—Nicolas,² and Guillaume,³ his younger brother—were undoubtedly the chief, but we must, also, admit in their company other men whose influence on the French school in the eighteenth century was marked and distinct. We must not forget either Robert le Lorrain,⁴ or that other pupil of Coyzevox, Jean-Louis Lemoyne, the influence of whose teaching, seconded by that of Robert le Lorrain, is shown by Pigalle, by Falconnet, and by Lemoyne's own son, Jean-Baptiste, who became the master, in his turn, of Pajou and of Jean-Jacques Caffieri. As the rival school to that of Jean-Louis Lemoyne—which displays a marked tendency towards picturesque motive—we must take into account "la florissante école" of Guillaume Coustou le jeune, of which the principal representatives were Edme Bouchardon and Coustou's own son, Guillaume Coustou le fils,⁵ whilst a third group, descended also from the great school of Versailles, is formed by the brothers Slodtz, the pupils of Girardon himself. We cannot, however, draw a line between the influence of Girardon and that of Coyzevox, for many men, as for example

¹ Salon, 1847, p. 3.

² 1658-1733. R., 29 August, 1693; Professor, 24 July, 1702; Rector, 26 Oct., 1720; Chancellor, 10 Jan. 1733. He exhibited but once at the Salon, in 1704, "Un crucifix en bronze sur la croix."

³ 1677-1746. R., 25 Oct., 1704; Professor, 28 Dec., 1715; Rector, 10 Jan., 1733.

⁴ 1666-1743. R., 29 Oct., 1701; Professor, 29 March, 1717; Rector, 2 July,

⁵ 1737-1716-1777. R., 28 July, 1742; Professor, 26 March, 1746; Rector, 7 July, 1770.



NICOLAS COUSTOU. BY GUILLAUME COUSTOU LE JEUNE.
(*Musée du Louvre.*)

René Frémin¹—who, ruined by the “System,” did his chiet work at San Ildefonso for Philip V.—may be described as the pupils of both these masters.

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Nicolas Coustou, like his contemporaries Rigaud and Largillière, seems to belong really to the Grand Siècle. He was present when Colbert paid his last visit to the Royal Academy and received from his hands the gold medal for sculpture when that for painting was presented to Rigaud.² At Versailles and elsewhere, after his young brother returned from Rome, he was in the habit of sharing with him the commissions³ which he received from the Crown and, as a natural consequence, there is the greatest confusion as to the authorship of works by these two brothers. The Apollo, for example, which was installed at Marly in 1714,⁴ is claimed for Nicolas by Mariette, and claimed as a work superior even to the famous “Chasseurs” which he had executed for the same gardens in 1706.⁵ This same Apollo is, however, transferred to Guillaume le jeune, by Piganiol de la Force and d’Argenville, who ascribe to Nicolas its companion Daphne,⁶ whilst M. Barbet de Jouy settled the question in his catalogue of “Modern Sculpture at the Louvre” by allotting both statues to the younger brother. No such question arises as to the famous “Jules César,” finished in 1722, of which la Live de Jully possessed a replica⁷ in terra cotta, or as to “Adonis se reposant de la chasse,” both of which, originally executed for Marly, after spending some time, not much to their advantage, in the Tuileries grounds, have now found shelter in the Louvre.⁸ The Tuileries, however, still keep that group of the Seine and Marne with two children and a swan, of which Mariette says, “Je ne le vois point aux Thuilleries sans en être frappé d’admiration.” From this sentence, it is clear that this work was, from the first, destined to fill the place which it still occupies, though misled,

¹ 1673-1744. R., 27 Aug., 1701; Professor, 28 Sept., 1715; Rector, 31 Jan., 1744. See also “Mém. inéd.,” t. ii., pp. 206, 207.

² “Mém. inéd.,” t. ii., p. 130.

³ A. B. C. Dario Mariette. D’Arg. (“Env. Paris,” p. 72) notes that the bas-relief of Louis XIV. in the Salon de la Guerre at Versailles was begun by Nicolas and finished by Guillaume.

⁴ Mariette, A. B. C. Dario.

⁵ Mariette, *ibid.*

⁶ D’Arg., “Env. Paris,” p. 168; Pig. de la F., “Description de Versailles,” t. ii., p. 278.

⁷ Courajod, “Journal Duvaux,” t. i., p. cclxxxii. The sketch for this figure is preserved in the Louvre (No. 10874). It is inscribed, “Jules Cesar qui accompagnera Annibal que fait Scloz—Coustou fait cette figure.—Elle aura dix pieds et demy sans la plinte qui sera de sept poulces, le 14 Juin, 1696. De Villacerf.” A. de l’A. fr., t. iii., p. 138. See also d’Arg., “Voy. Paris,” p. 151.

⁸ Nos. 548 and 549. Sculptures T. M. Louvre.

probably, by the fact that two statues by Coyzevox, which personified the Seine and Marne, were amongst the ornaments of Marly,¹ later writers have supposed that the group by Nicolas Coustou also came from thence. There is, however, no mention of any such work by him or his brother in contemporary records, nor does it figure on the list of sculptures "par luy faits et posez en leur place pour le Roy, tant aux Invalides, Versailles que Marly," in which we find the "Chasseurs" and from which we learn that though, in 1708, these two groups had been for two years past at Marly, Coustou had only received 10,050lt. of the 29,300lt. due to him for their execution. He notes, also, that his salary is two years in arrears. In the letter which accompanies this statement Coustou says that during the fifteen years in which he has worked for the king he has not received enough to keep him, and that to pay his workmen he has had to borrow from his friends. "Cela ne m'a empêché," he continues, "de sacrifier tous mes soins et mon application pour les ouvrages du Roy. Il en reste encore à achever considérablement ; mais je ne crains pas, Monseigneur, de vous représenter qu'on ne travaille pas avec liberté d'esprit quand on manque de quoy se soutenir et qu'on n'ose plus importuner ses amis. J'espère, Monseigneur, que vous voudrez bien ordonner que mes mémoires soient réglés suivant la qualité et le mérite des ouvrages auxquels Sa Majesté a bien voulu donner son approbation, et surtout les deux groupes de chasseurs dont Sa Majesté a donné elle même les ydées."²

It must be supposed that other works, such as Coustou's "Saint Denis" or the "Descente de la Croix" (1723)³ in Nôtre Dame, which enjoy the rare advantage of being still in the building for which they were intended, were more exactly paid, or we should otherwise fail to account for that fortune which, according to Mariette, was amassed by Nicolas⁴ and inherited by Guillaume, not ill-pleased to see his brother die unmarried.

Before he joined Nicolas Coustou at Versailles, Guillaume Coustou had found himself stranded in Rome, and having failed to obtain a place in the Ecole was on the point of embarking for Constantinople when René Frémin, who was rich and generous,⁵

¹ D'Arg., "Env. Paris," p. 170. These works were a part of the magnificent decorations of "La Pièce des Vents," for which the groups of "Neptune" and of "Amphitrite" were also executed by Coyzevox.

² A. de l'A. fr., t. iii., pp. 137-142.

³ In. gén. Mon. rel., t. i., pp. 386, 388.

⁴ There is an excellent bust of Nicolas Coustou by G. Coustou, his brother, in the Louvre. It is in terra-cotta, done by an artist for an artist.

⁵ Mém. inéd., t. ii., pp. 204, 205. See also A. B. C. Dario Mariette.

gave him the means to await that brighter future which seems to have declared itself as soon as he left the studio of Pierre Legros¹ for Paris. Public opinion at once (if we except Mariette) accepted Guillaume Coustou as the equal of his brother. When the town of Lyons erected the equestrian statue of Louis XIV. by Desjardins (1714), the honour of executing the two bronze figures of the pedestal was divided between the "M.M. Coustou," and Jean Duvivier regrets that he can only show one of these on the medal by which the revent was commemorated, so that if the Saone by Nicolas were inserted, the Rhone by Guillaume must be left out.²

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At about this date,³ Guillaume Coustou produced the statues of St. François Xavier and St. Ignace for the church of the Noviciat des Jesuites. The St. Ignace has, I fear, disappeared, but the St. François Xavier would seem to be identical with the statue now in the church of St. Germain des Près—a figure which is noticeable for sincerity of religious sentiment. The quiet dignity of the pose is enhanced by the treatment of the draperies and the employment of the stole-like band which breaks their folds with a broad perpendicular line. The statue of Louis XIII., too, which was completed by Guillaume Coustou in 1715, still forms part of the "Vœu de Louis XIII." in the choir of Nôtre Dame,⁴ and the tomb of Cardinal Dubois has been safely transferred from the church of St. Honoré—after a stay in Lenoir's "Musée des Monuments Français"—to that of St. Roch.⁵ None of these figures, however, give us any hint of the style and character of what was to be the great work of Guillaume Coustou's life.⁶

Every visitor to Paris, even the most careless tourist, pauses in the Champs Elysées to admire the famous "Horses of Marly," and glances from them to the "Renommées" of Coyzevox standing

¹ A. B. C. Dario Mariette.

² Mém. inéd., t. ii., p. 312. These groups are now in the vestibule of the "hôtel de Ville" at Lyons.

³ These two statues are named in "Les Curiositez de Paris," p. 270, ed. 1716.

⁴ In. gén. Mon. rel., t. i., p. 388. An order was sent on 29 April, 1713, to the Abbey of St. Denis, to give the "manteau royal," which was in their treasury, to "Coësvaux et Coustoux" for the purposes of this work. N. A. de l'A. fr., 1873, p. 358.

⁵ Chapelle des Monuments. See In. gén. Ed. rel., t. i., p. 166; see also Lenoir, t. v., p. 131, and d'Arg., "Voy. Paris," p. 70.

⁶ A certain amount of work by him is still to be found at the Invalides, but against others cited by d'Argenville one can only write the word "destroyed." Amongst these are the ornaments of the pedestal of the statue formerly in the Place des Victoires, the bas-relief in the "grande chambre du Palais," the Hercules and Pallas of the entry to the Hôtel de Soubise, etc. In. gén. Mon. civ., t. i., pp. 33, 324.

over against the entrance to the Tuileries: "Les groupes de Coyzevox," writes Falconnet, "sont beaux, hardis, un peu maniérés."¹ There the figure of Fame still trumpets as vigorously as when seen by Moreau le jeune in the background of his "Rendezvous pour Marly," whilst Bouchardon's equestrian statue of Louis le Bien Aimé still stood firm on its pedestal. Only the student remembers the strange history of these different groups which succeeded each other in the grounds of Marly and were, in turn, transported back to Paris.² "Those who had charge of the embellishment of the royal palaces and gardens after the death of King Louis XIV," says Piganiol de la Force, "finding that the two white marble horses made by Coyzevox and placed at the Abreuvoir de Marly, were not of a volume sufficient to fill the place which they there occupied, caused them to be transferred to the Horseshoe of the Tuileries which they became infinitely better. At the same time Coustou le cadet was set to work on two horses of white marble of proportions better suited to the great space they had to fill at Marly."³

The models for these groups were successfully completed about 1740, for in that year, the catalogue of the Salon contains a special entry of the regret felt that it should be impossible to exhibit them within its walls, and an invitation to the "Curieux, qui voudront prendre la peine de les aller voir dans l'Atelier où ils ont été faits, au coin de la Cour du vieux Louvre, joignant M. le Duc de Nevers." In the following year the necessary marble was carefully selected at Carrara by Michel Ange Slodtz, who succeeded, after many difficulties, in obtaining from "le Sr. Magnani, deux blocs fort semblables pour le grain et la couleur," the price of which, delivered at Marseilles, was to be 14,400*l*. "J'ay trouvé," says Slodtz, "que ce prix, qu'il dit estre son dernier mot, est fort inférieur aux autres et que ces deux blocs ne leurs cèdent en rien à tous égards. C'est pourquoy je n'ay pas ésié de luy dirre di faire travailler plus vivement pour les mettre en état de commencer promptement l'épanelage, et auquel j'assisterez pour qu'il n'y ait point d'erreurs

¹ "Œuvres de Falconet," t. iii., p. 145.

² See "Description des travaux exécutés pour le déplacement transport et élévation des groupes de Coustou . . . par J. F. L. Grobert, Chef de Brigade d'Artillerie, etc., etc." See also "Mémoire sur les groupes de M. Coustou," giving details of execution and payment, communicated by M. J. J. Guiffrey, N. A. de l'A. fr., 1878, p. 316, *et seq.*

³ "Description de Versailles," t. ii., p. 293. Amongst other less considerable works at Marly by Coustou le jeune, d'Argenville mentions, at the "Pièce des vents la plus belle Fontaine de Marly," a marble group "représentant la jonction des deux Mers" executed in 1738, and the trophies by the bridge over the Orge, on the road to Fontainebleau, made in 1728, pp. 169, 247. Pig. de la F., t. ii., p. 273.

sur les mesures.”¹ As it was expressly stipulated that the marble should be embarked for Marseilles early in July, it is probable that Coustou received them before the end of the year.

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I have always thought that Coustou, by his treatment of the subject which had previously been handled so brilliantly by Coyzevox, shows that change of sentiment which distinguished the eighteenth century from the seventeenth. Mercury and Fame mount the steeds of the Great King, but the horses of Coustou bear no riders: “Ils se cabrent,” writes d’Argenville, “et sont domptés par deux Ecuyers, l’un François et l’autre Américain.”² The power of a purely human element of interest is already beginning to make itself felt as an inspiration equal, if not superior in dignity and force, to that which had long been drawn from the twin sources of mythology and allegory. The vigorous movement which, by its close approach to nature and to life, kept at bay for nearly a century the narrowing pressure of the neo-classic revival, was inaugurated when Guillaume Coustou modelled his famous “Horses.”

The groups were carried to Marly, by water, on the 24th July, 1745,³ and at once aroused unbounded admiration. “Qu’est ce en comparaison,” asks d’Argenville, “que les chevaux si vantés placés à Monte Cavallo?” and the various repetitions made for the collectors of that day bear witness to an immediate popularity. Blondel de Gagny possessed “un feu formé par deux chevaux de cuivre doré, par Coustou l’ainé,⁴ montés sur des pieds . . . ce sont les modèles qu’il a faits pour les chevaux qui sont à la tête de l’abreuvoir de Marly,”⁵ and, in the long catalogue of the collections of la Live de Jully, we find amongst the “Sculptures qui sont modelées en terre cuite,” “the two Horses which Coustou le jeune has made for Marly.”⁶

These two groups were certainly the greatest work produced by Guillaume Coustou, if not the greatest work of the century. Beside them, all his other performances, such as the bas-reliefs which decorate the gates of the Invalides, or even the brilliant, sandalled nymph, who represents Queen Maria Leczinska receiving the royal Crown from Love,⁷ appear to be mere school exercises,

¹ Letter of 12 April, 1741. A. de l’A. fr., t. iv., p. 100, *et seq.*

² D’Arg., “Env. Paris,” p. 172. ³ Pig. de la F., “Description, etc.,” p. 294.

⁴ Guillaume Coustou le jeune is here called “l’ainé,” to distinguish him from his son.

⁵ See Courajod, “Journal Duvaux,” t. i., p. ccxl.

⁶ Courajod, “Journal Duvaux,” t. i., p. cclxxxii. These models were of small size. D’Argenville says they were “rangés sur une Bibliothèque ouvrage remarquable de Boule,” “Voy. Paris,” p. 151.

⁷ 1731. No. 543. Sculptures T. M. Louvre. The “Apothéose de St. François

no more attractive than the little "Dying Hercules," on which he was received by the Academy.¹ In the "Horses of Marly," the moment is realized when the great school of Versailles, throwing off the formal emphasis and pompous manner of the previous age, placed its splendid skill and training at the service of a direct and simple interpretation of conceptions untrammelled by the enforced reference to artificial ideals.

The fire and elegance of Coustou's work in this one instance remind us of the noble freedom with which Robert le Lorrain treated the "Horses of the Sun," in the high relief which is still the glory of the old Hôtel de Rohan, then known as the "Palais de Strasbourg."² Though he worked under Girardon, as a young man, both at Versailles and Marly,³ Robert le Lorrain did little work in Paris, for his services were claimed by Armand-Gaston de Rohan, Cardinal and Bishop of Strasburg, at Saverne, where he was building on the plans, I conjecture, of de la Maire, a costly rival of the palace of the Great King,⁴ but one which now retains scarcely a trace of its ancient splendour.

At Saverne, le Lorrain found himself in the company of the Anguier, of Jean Champagne, and of Coyzevox,⁵ together with Coustou le jeune who brought with him his pupil, Edme Bouchardon.⁶ To le Lorrain, however, fell the chief portion of the decoration, for to him was allotted the "grand Salon à Colonnes, qu'on nomme le Salon de la Reine." On his arrival in Paris after the completion of this great work, in 1723,⁷ le Lorrain found no employment, and was glad to re-enter the service of the Cardinal, and returning to Strasburg, executed with his own hands the sculpture of the exterior of the episcopal palace, work by which he was still occupied in 1737,⁸ when he was forced to relinquish its completion by the first of those "attaques d'apoplexie" which eventually caused his death. It is difficult of belief, yet the words of his biographer admit of no doubt that his most admirable work

Xavier" in the church of St. Paul, Bordeaux, is attributed to Guillaume Coustou. My note on this work is, "Not by Coustou le jeune. Is it by his son? Though too emphatic, it has spontaneity and elegance. Possibly we have here the ultimate result of 'L'Apothéose de Saint Ignace,' a project for which was exhibited by Guillaume le fils in 1743."

¹ No. 542, Louvre. See "Mém. Cochin," p. 93.

² "Mém. inéd.," t. ii., p. 221.

³ *Ibid.*, t. ii., p. 214.

⁴ The "palais épiscopal," or château of Saverne, was burnt to the ground and partly rebuilt, on the plans of Wilhelmshöhe, in 1780, by Salins de Montfort. See Bauchal.

⁵ "Mém. inéd.," t. ii., p. 216.

⁶ "Mém. de Cochin," p. 93.

⁷ "Mém. inéd.," t. ii., p. 227, and Lettre de J.-B. Lemoine, *ibid.*, p. 230.

⁸ *Ibid.*, p. 228.



LES CHEVAUX DU SOLEIL. BY ROBERT LE LORRAIN.
(Écuries de l'Hôtel de Rohan. Imprimerie Nationale.)

was the work of his old age.¹ “Quoique M. le Lorrain,” says the Abbé Gougenot, “eut beaucoup de peine à agir dans ses dernières années, il exécuta au milieu de l’hiver, au-dessus des écuries du palais de Strasbourg à Paris, un bas-relief représentant les chevaux d’Apollon, dont trois paraissent échappés; deux hommes nus sont occupés à les retenir et à leur donner à boire.”² The spirit which animates the last and greatest works of Guillaume Coustou, the “Horses of the Abreuvoir of Marly,” seem to have found an echo in the noble relief with which his old *confrère* decorated the “Ecuries de Rohan,” nor can we be grateful enough to the chance which has preserved this admirable specimen of le Lorrain’s skill, for, with the exception of the statues of the façade of the Hôtel de Soubise, I know of no other work by him in Paris: even “la belle figure de Galatée, son chef-d’œuvre pour l’Académie”³ is not to be found in the galleries of the Louvre.

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With le Lorrain and Guillaume Coustou le jeune we are still in touch with the “Grand Siècle.” Their achievements splendidly illustrate the starting-point of the school of the eighteenth century. The reaction against the superb and masterly art of Versailles had triumphed, but the closer questioning of nature and the freedom which it inspired offended the prejudices of those who held the traditions of the old school. These prejudices were destined before long to find nourishment and justification in tendencies which we have seen affecting both painting and architecture and which, in the end, applied, to all the arts alike, a standard judged by which the finest achievements of the past were condemned as “incorrect.” “Le Lorrain,” says d’Argenville, “sculpteur incorrect, mais gracieux,” and, forgetting the “Horses of the Sun,” he adds, “sur-tout en petit.”

One cannot cite anything by Guillaume Coustou fils which has attained fame as great as that of the two groups by which his father’s claims are justified, but it is clear from the terms in which he is referred to, not only by the critics of the day, but by his brothers of the Academy, that he was held in as high repute. Coustou le fils—although a man of less vigorous and powerful gifts than the elders of his race, and overshadowed by the greater pretensions of his fellow pupil, Bouchardon, and the stronger personality of Pigalle—was, in fact, a very considerable artist. More than once he has shown individual character, working, even

¹ The Ste. Emilienne, for which he gave the model (Invalides), has pretty details, but a poor *ensemble* and affected pose.

² “Mém. inéd.” t. ii., p. 221.

³ Letter of J.-B. Lemoyne, “Mém. inéd.” t. ii., p. 229.

under prescribed conditions, in a vein of pure, good faith, which was not the usual temper of his contemporaries. This is the characteristic which, to my mind, distinguishes alike the little "Vulcan of the Louvre,"¹ the "Venus and Mars" at Sans Souci, and, above all, the "Tomb of the Dauphin" in the Cathedral of Sens, works which all evidence the same directness of treatment and simplicity of style.

Received by the Academy, in 1742, on the statuette of Vulcan, Guillaume Coustou fils ran the ordinary course of academic honours. "Sculpteur du roy et professeur de l'Académie Royale de Peinture et de Sculpture," he figures, in 1757, with René-Michel Slodtz and Pigalle, "pour faire l'examen des statues de marbre et models," left, at his death, by Lambert-Sigisbert Adam.² He reappears with the same titles amongst the numerous "opposants" of the "levée des scellés," demanded by the heirs of René-Michel, better known as Michel-Ange Slodtz,³ and he figures again in a similar way on the death of a certain painter of the Academy of St. Luke, Philippe-Alexis Gobert.⁴

The career of Coustou fils, unlike that of his father, opened in a happy hour. The Academy was animated by the new impulses which took shape at the famous Salon of 1737, and the cautious habit of Cardinal Fleury had left them free from the fear of official interference. The stroke of policy which, on the death of the Cardinal in 1743 gave them the king himself as their recognized head,⁵ facilitated those relations with Madame de Pompadour by which Guillaume Coustou fils and others found their way to fortune. The success which he obtained at the Salon of 1741, with the model of his little Vulcan, must have been confirmed by the works exhibited by him in 1743,⁶ for we find Coustou le fils, two years later, in relations with a no less important patron than la Live de Jully, who acquired the "Groupe en terre cuite, représentant le Dieu Pan, qui enseigne à jouer de la flute à Apollon,"⁷ which he sent to the Salon of 1745.

The frontons for Madame de Pompadour's château of Bellevue are the next important work of which we have a record,⁸ and of

¹ No. 545. Sculptures T. M. Louvre.

² Scellé, N. A. de l'A. fr., 1884, p. 283.

³ Scellé, *ibid.*, p. 283.

⁴ Scellé, *ibid.*, p. 441.

⁵ See "French Painters of the XVIII Century," p. 6.

⁶ "Deux têtes d'après nature, sous le même No.," and "Un projet d'autel, représentant l'Apothéose de St. Ignace."

⁷ Courajod, "Journal Duvaux," t. i., p. cclxxxv. This work is here attributed by M. Courajod to "Coustou le jeune," but the Salon list gives as the author "M. Coustou le fils, adjoint à Professeur."

⁸ D'Arg., "Env. Paris," p. 29. The château was finished in 1751. The pur-



VENUS. BY GUILLAUME COUSTOU LE FILS.
(*Potsdam.*)



these we are assured by d'Argenville, "qu'on estime surtout Galathée sur les eaux,"¹ which Coustou exhibited in 1750, and the same authority also singles out for special mention in the lovely gardens—laid out with wonderful skill by de l'Isle—the Bosquet d'Apollon, "dont la figure en marbre est de M. Coustou. Il est planté," he adds, "en lauriers-roses, lilas et autres arbrisseaux odoriférans."²

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All these works have, I fear, disappeared, and I can hear nothing of that other "Apollo" which figured "au-dessus de la porte du Salon" at Choisy;³ nor of the bas-relief which Coustou fils contributed to the decoration of the Salon, designed by Clerici at the château de St. Hubert, where he worked with Michel-Ange Slodtz, Pigalle, and Falconnet.⁴ Like his sculptures at the Louvre,⁵ at Crécy,⁶ at the Palais Royal—where in earlier days he decorated the Grand Salon, for the Regent, with four bas-reliefs from the Story of Psyché⁷—all the great series which Coustou produced for the "embellissement de toutes les maisons royales," have passed away, leaving scarcely a trace. Even his statue of St. Roch, in the church of St. Roch, has not escaped, but was replaced under the First Empire by another from the chisel of Boichot.⁸ There exist, at present—if we do not accept as his "L'Apothéose de St. François Xavier" at Bordeaux—only three works of capital importance by Coustou fils to which we can appeal in justification of an estimate of his genius, hardly less high than that at which it was rated by his contemporaries.

At Potsdam we may still find his two commissions from the King of Prussia—the much vaunted Venus and Mars—which were completed and dispatched to Germany in 1769.⁹ Ordered for

chases of furniture in the "Journal" of Duvaux open with the entry, on 17 December, 1750, "679, Madame la Marq. de Pompadour. Deux vases de porcelaine . . . 1,200 l. Le port à Bellevue, 3 l."

¹ D'Arg., "Env. Paris," p. 29.
² D'Arg., "Env. Paris," p. 31. The "Apollo" was a work of 1752, as was also the "Mercure" for Choisy, A.N.O.¹ 1907. I learn from the kindness of M. Ernest Pascal, that "Dans un registre coté O.¹ 1979 à la p. 93, on donne le prix du Mercure, soit 10,000 l. et pour l'Apollon: 10,000 l."

³ D'Arg., "Env. Paris," p. 338 (executed in 1755). A.N.O.¹ 2255, f^o. 235^{ro}; Courajod, "Journal Duvaux," t. i., p. ccii. Coustou had previously worked at Compiègne (1754), A.N.O.¹ 2254, f^o. 275, *ibid*.

⁴ D'Arg., "Env. Paris," p. 191. A.N.O.¹ 2258, f^o. 104^{ro}; Courajod, "Journal Duvaux," t. i., p. ccii.

⁵ A.N.O.¹ 2256, f^o. 183; O.¹ 2257, f^o. 206; O.¹ 2258, f^o. 199^{ro}; Courajod, "Journal Duvaux," t. i., p. ccii.

⁶ M. Ernest Pascal tells me that the same register (O.¹ 1979, p. 199) previously cited, also contains the entry of "2,500 l." paid to Coustou in 1753, "pour une figure en pierre d'une petite fille tenant des œufs et un coq, placée au château de Crécy."

⁷ D'Arg., "Voy. Paris," p. 73. "Parmi les travaux qui furent exécutés par le Régent, il convient de citer le grand Salon." In. gén. Mon. civ., t. i., p. 109.

⁸ In. gén. Mon. rel., t. ii., p. 164. ⁹ Mém. Bachaumont, 8 June, 1769.

Frederick the Great, in 1764, their execution had been hindered by another and even more important project, for the death of the Dauphin, on the 20th December, 1765, brought to Coustou the great opportunity of his life—the great opportunity to which the Cathedral of Sens owes the possession of one of the finest funeral monuments in existence.

When the model for this tomb was ready for exhibition, the Venus and Mars, complete in marble, were on the point of leaving France. Coustou, absorbed by his work at Choisy and other royal commissions, had ceased to exhibit at the Salon after 1755, when he sent in a bust of the Maréchal de Coigny, who, in 1734, had divided with the Maréchal de Broglie the honours of the victories gained over the Imperial troops at Parma and Guastalla. This was, however, Coustou's last appearance at the Salon and, in 1769, the public were informed, by a note in the Catalogue, "qu'on voit, les après-midi, dans l'atelier de M. Coustou (Place nouvelle du Louvre, près la rue des Poulies) le modèle du Tombeau de feu Monseigneur le Dauphin et de feu Madame la Dauphine." This mention, prefixed to a detailed description of the work in question, terminated with the further announcement that "Dans ce même atelier, ou voit aussi une Figure de Vénus, exécuté en marbre par M. Coustou. Elle appartient au Roi de Prusse." Bachaumont, on the 3rd of June in the same year, describes these works as to be seen "chez le sieur Coustou."

They are, he says, "une Vénus et un Mars, deux figures exécutées en marbre pour le roi de Prusse, et qui sont prêtes à être envoyées à ce monarque. La Vénus, belle de ses seules charmes, est dans une nudité qui laisse admirer la pureté du dessin du compositeur, la correction de son ciseau et le fini de son faire. . . . Le Mars est revêtu de son armure guerrière, et l'artiste, dans sa composition, parait, s'être rempli du monarque auquel est destinée la statue. . . . Les critiques reprochent trop de froideur à la première statue ainsi qu'à celle-ci—en un mot Vénus n'est qu'une nymphe, et Mars, qu'un simple guerrier."¹

When I saw these two famous works I confess to a slight sense of disappointment. It is, perhaps, true, to quote the words of contemporary writers that "l'une n'a point cet air séducteur, attribut de la reine de beauté ; l'autre manque du caractère sanguinaire, essentiel au dieu des combats," but it will be found that at the bottom of this criticism lies an uneasy surprise that Coustou should have ventured to make his subjects human. No doubt Bachaumont

¹ Mém. Bachaumont, 8 June, 1769.

was but the echo of those who were influenced by the theories then daily gaining in authority and by which Bouchardon, recently dead, had been seriously affected. Coustou, with the magnificent traditions of his family in his hand, instinctively repudiated that abject submission to what were called "*les idées de la belle antique*," which, preached by doctrinaires to men not thoroughly competent to their free handling, resulted towards the close of the century in the production of pulseless effigies of a purely academic type.

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The "*Venus*" of Coustou—if we take her not as a Greek goddess but simply as the image of a gracious and beautiful woman, whose like may have breathed and lived in the studio of the "*Place nouvelle du Louvre*"—cannot fail to recall to our lips the judgment of Mathias Œsterreich,¹ who, shortly after its arrival, pronounced Coustou's work a match for the "*Mercury*" of Pigalle, and classed them together as "*les plus belles statues modernes de la collection du roi*."

A peculiar quality of quiet and gracious beauty distinguishes alike the "*Venus*" of Sans Souci and certain of the figures of that great tomb by the completion of which Coustou was engaged during the closing years of his life, for just as the "*Horses of Marly*" were the last performance of Coustou le jeune, so the "*Tomb of the Dauphin*" was to be the final triumph of his son. The circumstances under which this work was undertaken give a touching interpretation of its special character. The dauphin and his devoted second wife, Marie-Josèphe de Saxe, had offered to the court of Louis XV. a model of perfect and enduring union. Collé tells us how, in his last hours, the dauphin grieved at his position of absolute dependence, saying, as he gave locks of his hair to Madame Adélaïde and to his wife, "*Hélas ! Voilà tout ce dont je puis disposer !*"² Shortly after this piteous scene the king himself went to announce to the dauphiness the news of her husband's death. He had, apparently, been condemned to die without her familiar presence. "*Il avait*," says Bachaumont, "*chargé le grand aumonier de rester auprès du mourant jusqu'au dernier instant. Ce prélat s'étant rendu près du roi, Sa Majesté a pris sur-le-champ son parti, a fait venir M. le duc de Berry, et, après lui avoir fait un discours relatif aux circonstances, il l'a conduit chez madame la dauphine. En entrant, il a dit à l'huissier de la Chambre : 'Annoncez le roi et M. le Dauphin.' Cette princesse a senti ce que cela voulait dire et s'est jetée aux pieds du roi.*"

¹ The Catalogue written by him is preserved in the "*Réserve*" of the Musée du Louvre, where M. Guiffrey kindly allowed me to examine it.

² Collé, t. iii., p. 69.

After the interment of the dauphin in the Cathedral of Sens, the king, touched by the grief of his wife, decided to erect a monument to his memory, and Marigny asked Cochin for suggestions. Cochin addressed himself to Diderot, "puits d'idées," writes Grimm, "le plus achalandé de ce pays-ci." The five "Projets de Tombeau," all of a highly literary character, which were at once thrown off from Diderot's fluent pen, were subject to one condition, namely, that the king "voulant entrer dans les vues de madame la Dauphine, on demande que la composition et l'idée du monument annoncent la réunion future des époux."¹ The undoubted sincerity of the dauphine's grief gives a touching interest to this proof of the influence which she is reported to have gained during her last years over Louis XV. Diderot took care to profit by the hint given, and one of his "projets," the fourth²—in which appear two urns and a statue of Religion—seems actually to have afforded to Coustou something more than a suggestion. His model, as we have seen, was complete in 1769,³ and Bachaumont notes on the 5th of June in that year that "Le mausolée qu'on va voir chez M. Coustou est un socle immense sur lequel posent deux urnes censées contenir les cendres de M. le Dauphin et de Madame la Dauphine. Aux quatre coins sont quatre figures. Le Temps étend son voile sur les deux urnes et en a déjà couvert entièrement une. La Religion à l'opposite, semble réparer cet outrage par une couronne dont elle surmonte ce voile. L'Hymen est la troisième figure ; il tient son flambeau renversé. . . . Au quatrième côté est l'Immortalité, qui élève à M. le Dauphin un trophée. . . . Le Genie des Arts est sur le devant du piédestal. . . . Divers symboles caractérisent ceux qu'affectionnait M. le Dauphin."⁴ Tout le pourtour est orné de détails et de figures secondaires, qui l'enrichissent beaucoup et augmentent cette savante composition."

Here is the weakness which lays the design of the monument, as a whole, open to criticism. The quantity of literary motive,

¹ "Œuvres de Diderot," t. v., p. 82, ed. 1889.

² "J'élève un mausolée ; je place au haut de ce mausolée deux urnes, l'une ouverte, et l'autre fermée . . . La Justice éternelle, assise entre ces deux urnes, pose la couronne et la palme sur l'urne fermée. Elle tient sur un de ses genoux la couronne, la palme qu'elle déposera un jour sur l'autre urne . . . Et voilà ce que les anciens auraient appelé un monument ; mais il nous faut quelque chose de plus. Ainsi, au-devant de ce mausolée on voit la Religion qui montre à l'épouse les honneurs accordés à l'époux, et ceux qui l'attendent . . . L'épouse est renversée sur le sein de la Religion. Un de ses enfans s'est saisi de son bras, sur le-quel il a la bouche collée." C. L., t. v., p. 85.

³ In 1770 Coustou, accompanied by Soufflot, went to Sens to fix on the place for the erection of the tomb. Bauchal, p. 536.

⁴ See "French Painters of the XVIII Century," p. 11.

which Coustou was obliged to work in, was a serious disadvantage. He was called on, after the fashion of the day, to express a great number of ideas incapable of combination in a single monument; some of which were, too, unfit for sculptural treatment. Portions of the work are, on the other hand, of the highest excellence. The draped statues of Religion and Immortality, if somewhat common in sentiment, are admirably handled; the movement of the figure of Time has spontaneity and grandeur, and that of Hymen is of a most beautiful and touching character. Coustou, "garde de la salle des antiques du roi,"¹ seems here to have been inspired by some reminiscence of the Antinous, chastened by a very delicate instinct for the expression of a sorrow which has an exquisite sincerity of aspect.

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Whilst he was engaged on this noble work, Marigny suddenly called on its author (1773) to execute a pedestrian statue of Louis XV. for his château of Ménars. There is doubt as to whether this project was ever accomplished, for difficulties arose as to the price. In his estimate for the 18th of August, 1773, Coustou reckoned 20,000 lt. for the execution of the statue and 2,000 lt. for the marble pedestal raised on circular steps, but he further offered to find the marble, complete the work in three years' time and set it up at Ménars for the sum of 30,000 lt. As M. Guiffrey remarked, when he published this document, so little is known of the life and work even of the most famous French sculptors, that we cannot afford to neglect small details such as these, which, at first sight, seem to be of slight importance. In the present instance a circumstance is revealed which has some human interest, for it brings before us the independence of Coustou's character and the strength of his professional pride. Marigny, evidently, was unprepared to spend the sum required. He wanted to have the work done cheap, and directed Cuvillier to discuss the terms with Pierre and Coustou. Pierre, as might be expected, anxious to stand well with the Directeur-général, yet afraid of his colleague, who was then one of the rectors of the Academy, tried for a compromise. When Coustou insisted on the price which he had fixed, and cited the similar sums paid to Pigalle and Lemoyne, "ses égaux dans l'art," for less arduous work, Pierre regretted the existence of such objectionable precedents, yet thought that they could not be excluded from consideration in respect of M. Coustou, otherwise, he said, he should have estimated the execution of such a statue as sufficiently re-

¹ His grandfather, René-Antoine Houasse, was "garde des tableaux et cabinet du roi." During his stay in Rome the post was occupied by Blanchard. See Letter of Guillaume Coustou, 1 March, 1704, A. de l'A. fr., t. iii., p. 142.

munerated by 16,000 lt. for Coustou and only 12,000 lt. for an "artiste moins réellement accredité que M. Coustou."

Coustou, on the other hand, convinced that to take a lesser sum than either Lemoyne or Pigalle for a royal statue was to injure his reputation, declared that he had sooner decline the commission: "C'est compromettre sa réputation et il renoncera plutôt à l'ouvrage," are the words reported to Marigny and, as this "statue pédestre" does not figure in the catalogue of those sold from Ménars after the death of its proprietor, we can only conjecture that Coustou was as good as his word.¹ The death of the king—which brought about a great change in Marigny's position—possibly contributed to prevent the execution of this work and, as one of its direct consequences, Coustou was engaged (29th July, 1775), together with "his equals" Lemoyne and Pigalle—with whom was joined Augustin Pajou—in the estimation of work begun for Mme. Dubarry by Jean-Jacques Caffieri, the completion of which was prevented by her changed fortunes.²

The remaining years of Coustou's life were, therefore, devoted wholly to the completion of the "Tombeau du Dauphin," and the importance of the work coupled, probably, with some pathetic recollection of the circumstances under which it was undertaken, brought him signal honours from the Court in his last hours. On the 8th March, 1777, he signed, for the last time, the procès-verbal of the quarterly sitting of the Academy. On the 26th of April we learn that he is ill. Pierre, as "Directeur," in his opening discourse, announces the distinction which, in memory of his father and mother, Louis XVI., proposed to confer on the sculptor of their tomb. Coustou has been, we are told, named "Chevalier de son ordre de Saint-Michel," with the permission to him, who was actually dying, to wear it "avant sa réception." Coustou knew that his grave was open when he received this order from the hands of "Monsieur le Comte d'Angiviller, Directeur et Intendant général des Bâtimens du Roy," in the presence of "M. le Comte de Falkenstein," who was, indeed, no less a personage than Joseph II., Emperor of Germany, the brother of Marie Antoinette. His death-bed was next visited by Lemoyne and Gabriel on the part of the Company. He lingered on through May and June, but on 26th July, Renou, the secretary, notified the Academy of his death, which had taken place on the 13th of the same month.³ "A

¹ For these documents see N. A. de l'A. fr., 1878, pp. 339-342. "Communiqués par M. J. J. Guiffrey."

² A. de l'A. fr. "Documents communiqués par M. Laperlier," t. vi., p. 27.

³ Procès verbal de la séance du 26 Juillet, 1777. "Le Secrétaire a notifié la mort

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(*Choir of the Cathedral of Sens.*)



peine," he says, "M. Coustou a-t-il eu fini le tombeau de feu Mgr. le Dauphin et de Mme. la Dauphine, le morceau le plus beau et le plus considérable qui soit sorti de ses mains; à peine en a-t-il reçu la récompense honorable par le cordon de Saint-Michel, qui luy a été donné, par ordre du Roy, par M. d'Angiviller, en présence de M. le Comte de Falkenstein, qu'il a terminé sa carrière dans la soixante et unième année de son age. Il a assez vécu pour sa gloire et trop peu pour en jouir aux yeux de l'Académie, de sa famille et de ses amis qui le regretteront toujours."

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There is no doubt, from this statement by Renou, that the "Tomb of the Dauphin" had been wholly completed by Coustou le fils before his death. Further confirmation of this fact, if any were required, is to be found in the correspondence of Pierre with d'Angiviller, concerning the arrangements for the Salon. From the letter of the 12th August—written by the Director in acknowledgment of the receipt of the "livret de l'exposition prochaine"—we learn that the bronze trophies, incorporated in the monument, had not received the gilding which it was proposed to apply to them—a purely immaterial detail, which could not be allowed to interfere with the public exhibition of the work. D'Angiviller adds that he expects the "Tomb" to be in place before the close of the year. "Il n'y a qu'à se hâter pour les ouvriers et y en mettre plusieurs."¹ This phrase disposes of the suggestion made by M. Tarbé,² that Pigalle rendered to Coustou le fils at Sens the same services as those which he was called upon to give when Bouchardon died, leaving his equestrian statue of Louis XV. still incomplete.

By his conspicuous loyalty to the great traditions which he inherited, Coustou le fils had rendered good service to the whole world of art. If he lacked the picturesque energy of Pigalle, he escaped, on the other hand, the awkward bias which a self-conscious and reasoned method frequently gave to the work of Bouchardon. The epithet "savant" in which the *protégés* of de Caylus delighted was inapplicable to the talent of Coustou; a splendidly trained workman, he had full command of his resources, and his use of them was unparalyzed by pedantry. Even the tiresome symbolism by which he was weighted when treating the celebrated

de M. Guillaume Coustou, Chevalier de l'Ordre du Roy, Sculpteur, Recteur, et Trésorier de cette Académie, Garde de la Salle des Antiques, décédé en cette ville le 13 de ce mois."

¹ Guiffrey, "Expositions du XVIII. Siècle," p. 41.

² "Vie et Œuvres de Pigalle," p. 152.

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"Tomb," is saved from the absurdity which generally overtakes this class of composition by the sculptor's direct simplicity of intention. Thus he has succeeded in giving us a striking embodiment of human sorrow in his gracious figure of Hymen—a type of grief made beautiful through the delicate reserve dictated by reverence for the secret anguish of the soul.



CHAPTER VI

EDME BOUCHARDON

COCHIN relates that when the Count de Caylus visited the studio of Guillaume Coustou to see "les deux beaux groupes de chevaux retenus par des palefreniers qu'il faisoit pour Marly," he complimented the sculptor by the graceless remark, "M. Coustou, il faut avouer que Bouchardon est un grand homme," to which Coustou retorted with "Celà est vray, Monsieur, mais je suis plus grand que luy de toute la teste."¹ A reply qualified by the reporter as "dure et haute," but which was no more than the just expression of a veteran consciousness of value in face of the eulogy of a pupil² which, under the circumstances, must have appeared as an intentional insult.

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Bouchar-
don.

De Caylus was, we may remember, the hero of the epitaph written by Diderot :

"Cy gît un antiquaire
Accariâtre et brusque.
Ah ! qu'il est bien logé
Dans cette cruche Etrusque."³

His choice of a very valuable antique porphyry vase as the sole ornament of his funeral monument proclaims the attitude which he had taken up as the champion of the pseudo-classic movement. His insolence to Coustou was due, probably, to the fact that he saw in him the most powerful exponent of the great Versailles School,

¹ *Mém.*, pp. 40, 69.

² See Mariette A. B. C. Dario ; also Diderot. *Salon*, 1767, "Œuvres," t. xv., p. 314, ed. 1798.

³ Discussions as to this tomb are recorded 22 March and 28 June, 1766, in P. V. The curé of St. Germain l'Auxerrois objected to the vase as an "ornement profane." Bachaumont, 9 March, 1766.

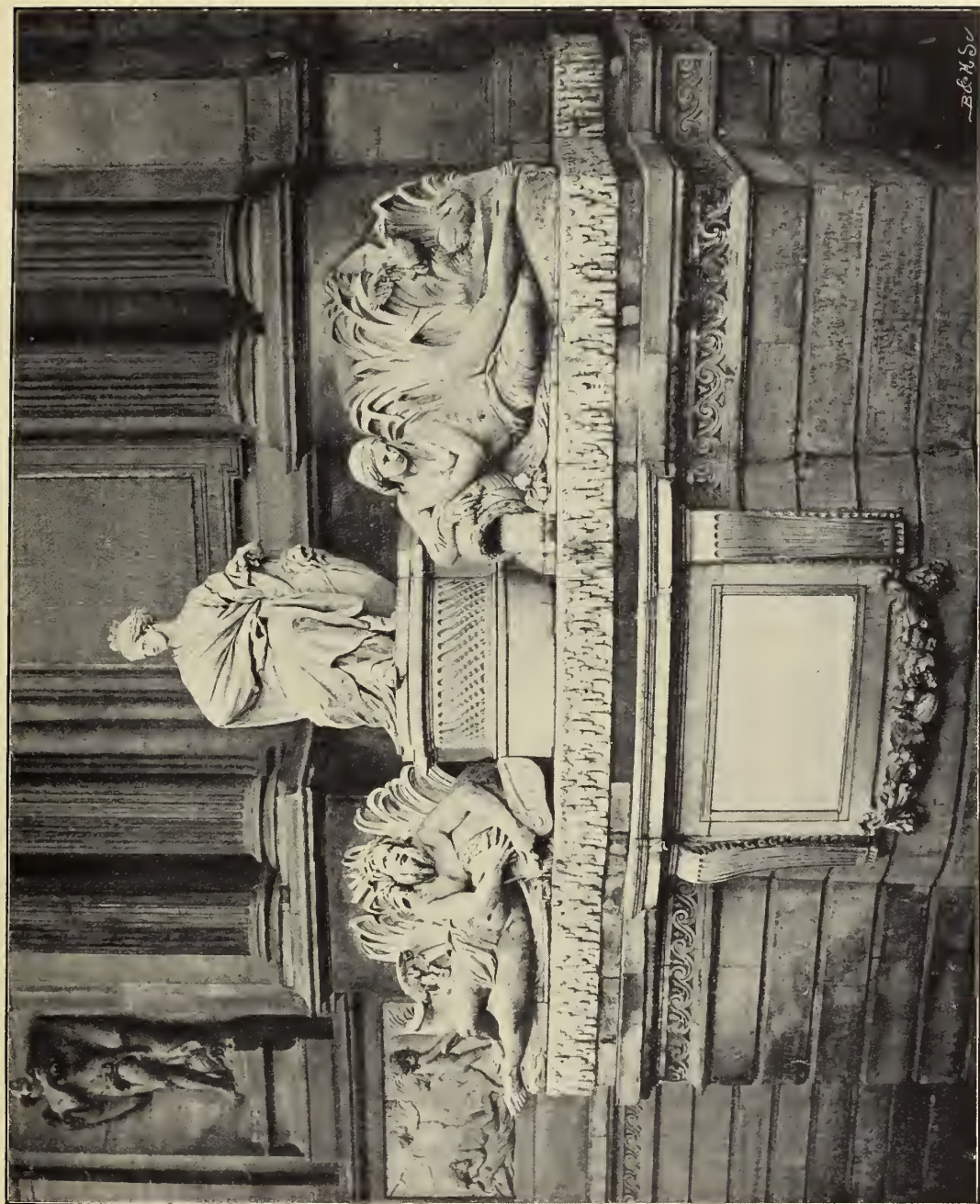
the power by which its tenets and practice were supported in opposition to the theories maintained by himself, and which had found in Bouchardon their ablest representative.

There is no more curious page in the history of eighteenth century art than that concerning the part played by the Comte de Caylus, the "sultan des talents" in the affairs of the artists, and more especially of the sculptors, of his day. "Men of quality," says Cochin, "are doubtless an honour to the association to which they belong; but, unfortunately, they know it too well." Grimm is even more explicit, and calls Caylus the "Protecteur des arts et le fléau des artistes." He says that "en les aidant de sa bourse, il exigeait une déférence aveugle pour ses conseils; et après avoir commencé par le rôle de bienfaiteur, il finissait souvent par celui de tyran."¹ A brown cloth coat with copper buttons, a big hat on his head, woollen stockings and thick shoes were, we are told, the ordinary clothes of a man, who, enjoying at least sixty thousand "livres de rente," did not spend a sixth part of his yearly revenues on his own maintenance. With his wealth, his real and supposed learning, and his desire to pose as an infallible judge, he was a personage not easily to be put aside at a time when the Court had ceased to be the all-powerful centre of honour and emolument. In many ways he was, as M. Henry has pointed out in his excellent preface to Cochin's *Memoirs*, a typical representative of his century. What we know of him from his own letters² only completes the striking and unpleasant picture which Marmontel, Diderot, and others of his contemporaries have drawn for us. It is, however, in the pages of Cochin that we get the most lively portrait of this accomplished, vain, domineering, and unscrupulous amateur. "The gravest faults," he says, "with which one could reproach the Comte de Caylus, were that he was vindictive to excess, and that he never forgave anyone who had, even unintentionally, crossed his will. Moreover, he was exceedingly prejudiced; when once he had taken up the talent of an artist, he ceased to see merit in others, everything had to be done after the style of the favourite, and all that differed from it appeared to him, for that sole reason, bad; and, if some artist became the rival of the one he patronized, he became his enemy": fortunately for these, adds Cochin, "on ne nuit pas toutes les fois qu'on voudrait."

For the sake of the early friendship of de Caylus with Watteau, one is anxious to find some grounds for apology in face of these accusations, and there is an obvious explanation of his attitude

¹ C. L., 15 Sept., 1765.

² "Correspondance inédite avec le père Pacciaudi." Nisard. Paris, 1877.



FONTAINE DE LA RUE DE GRENELLE. BY EDMÉ BOUCHARDON.

which is not altogether to his discredit. De Caylus had eagerly identified himself with the reaction which had set in early in the century, and which was animated by painful respect for much misinterpreted classic authority. At his celebrated School of Architecture (1739) Blondel was urging the strict application of the "precepts laid down by the Greeks and Romans," and the influence of his teaching extended itself to a not inconsiderable group of artists and amateurs. Of these de Caylus was the most convinced; "il se consacra tout entier à l'étude de l'antiquité et à celle des arts pratiqués par les anciens,"¹ and, if he provoked enmity as Marmontel and others aver, by his intolerant and pretentious dogmatism, we may remember that such an attitude is natural in those whose interest in the arts is rather intellectual than intuitive. He could understand no excellence that was not according to his prescriptions, but his credit and his interest alike demanded a considerable measure of ability in his *protégés*, since he was in the habit of engaging them, at low prices, to execute work for himself and his friends. At a later date we find Marigny increasing his collection by means the reverse of delicate, and disposing of favours in his gift as payment for works to which he took a fancy:² in like manner every promising young man, who flattered de Caylus by treating him as the restorer of "le beau simple," had his reign of favour and then was dropped, unless, indeed, he became too considerable for neglect, in which case other difficulties arose.

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De Caylus had, for example, pinned his faith to Servandoni, and had exerted himself, in his interest, to annul the claims of French architects, such as Germain Boffrand and de Cotte: when he attached himself to Edme Bouchardon he strove, not always by fair means, to crush anyone by whom the credit of his pet genius might have been eclipsed. The feeling which this partisanship inspired, is shown by a note of Diderot. "J'allai l'autre jour," he writes, "voir Cochin. Je trouve sur sa cheminée cette brochure du Comte de Caylus. Je l'ouvris, je lus le titre: 'Eloge de Bouchardon.' Un malin avait ajouté: 'Ou l'art de faire un petit homme d'un grand.'"³

In fixing on Bouchardon,⁴ de Caylus, as Cochin has pointed out,

¹ Mariette A. B. C. Dario.

² See the letter of Marigny to Vernet, 9 Dec., 1761, published by M. Paul Bonnefon. "Chron. des Arts," 7 May, 1898.

³ The title was "Vie d'Edme Bouchardon, Paris, 1762." See C. L., 15 March, 1763, and "Considérations sur la Sculpture;" "Œuvres," t. xv., p. 312, ed. 1798.

⁴ 1698-1762. R., 27 Feb., 1745; Prof., 26 March, 1746.

made a choice which was obviously indicated by his *protégé's* early success. Bouchardon had from the beginning been well taught by his father, a capable architect at Chaumont. Eight days after his arrival in Paris, "chez le cadet des Coustou," he carried off "le prix d'honneur," and six weeks later won the gold medal of the Academy as "premier prix de sculpture."¹ On the 8th May, in the following year, when the Academicians chose out "les meilleurs élèves" for Rome, Bouchardon's name again stood at the head of the list. De Caylus was, therefore, in possession of the best professional opinion as to Bouchardon's prospects before he committed himself to that "liaison" which had for its "suite le mépris qu'avoit M. de Caylus pour tous les autres sculpteurs."

At Rome, Bouchardon made a great impression. "Je vais quelquefois," writes Pierre Mignard, a nephew of the painter, "passer deux ou trois heures à la Cademie, dont j'ay honneur de connoître plusieurs de ces messieurs, ou il y a des habile peintre, et deux sculpteur fameux, M. Bouchardon et M. Adam."² M. Bouchardon plus âgé que l'autre, est plus sçavant. Il vient de finir un Hercule en marbre, plus grand que nature, d'une beauté enchanté et d'un finy et une attention particulière." The letter is dated 29th August, 1730, and in the same year Bouchardon was selected to model the bust of Pope Benedict XIII., which he did with such success that Wleughels wrote to d'Antin (19th October, 1730), "le portrait de sa Sainteté fut commencé mercredi dernier et il fut fini dimanche après-midi; ce qui fit admirer le sculpteur tant pour sa promptitude que pour son habileté, car il n'a été que trois heures et demi à faire la tête."³

The situation of the young sculptor soon became so excellent that he was in no hurry to return to France, and d'Antin had to urge Wleughels to take measures which might bring about his departure. "Ne procurez pas," he writes on 20th April, 1732, "d'ouvrage ni à Bouchardon, ni à Adam, et sans affectation persuadez-les de revenir le plus tôt qu'ils pourront, ce n'est pas pour enrichir les païs étrangers que le Roi fait tant de dépenses à son Académie."⁴ To these injunctions Bouchardon was forced to submit; although, as Diderot tells us, "on le préféra pour l'exécution du tombeau de Clément XI. Sans des circonstances par-

¹ P. V. 29 August, 1722, 30 April, 1723. See also A. de l'A. fr., t. v., p. 287, and C. L., 1 March, 1763, and Pig. de la F., "Descrip. Versailles," t. ii., p. 310.

² Nicolas-Sebastian Adam, 1705-1778. R. 1762, on "Prometheus" (No. 482, Sculptures T. M., Musée du Louvre), the model for which he had shown in 1738.

³ "Correspondance de l'Acad. de France à Rome;" "Lettres de Wleughels," ed. by Lecoy de la Marche, G. B. A., 1869, p. 182.

⁴ *Ibid.*, G. B. A., 1869, p. 272.



L'ÉTÉ. BY EDMÉ BOUCHARDON.
(*Bas-relief, Fontaine de la Rue de Grenelle.*)

ticulières, l'apothéose de ce pontife, qui a causé tant de maux à la France eût été faite par un Français."¹

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Bouchar-
don.

When Bouchardon returned to Paris,² after ten years spent in Rome—studying, in especial, they say, “la morbidezza” of Algardi and François Flamant—the features of his style were fixed. His strong character, narrow intelligence, and defective temperament, rendered him a dogged partisan of those theories of classical correction which he had happened to adopt. He had early established his claim—as the letter of Pierre Mignard attests—to be considered “sçavant,” the word then coming into fashion, and he was “agréé” by the Academy “toute d’une voix”³ as the new promise of glory for the French School. The Duke d’Antin hastened to find him a lodging in the Louvre, “dans lequel il lui fit bâtir un logement commode.”⁴ He even visited him there, and having, as Cochin tells us, “la mauvaise habitude de tutoyer,” said to Bouchardon, “Te voilà bien logé,” expecting, in reply, the grateful acknowledgment of an exceptional favour, but he was met by the pompous boast, “Monsieur, si vous m’aviez vû à Rome, vous ne penseriez pas ainsi : j’y avois un palais !”⁵ The uncivil grandiloquence of this retort throws light on Bouchardon’s character and on his curious relations with de Caylus and Mariette, who both toadied him, and whom he used with much skill, whilst, at the same time, keeping them at a certain distance.

The habitual effort to maintain a position of proud supremacy not only affected his conduct towards those in whom, by reason of their age and skill, he might have seen dangerous rivals, but eventually betrayed him into a display of cruel injustice towards those younger men whose interests he was bound to protect. The case of his young fellow-countryman, Laurent Guiard, who, in 1754, innocently aroused the jealousy of his master by attracting the attention of the king, admits of no favourable interpretation. Bouchardon was himself far advanced with his own great monument to Louis XV. when Court gossip reported that the king—on seeing a “modèle de Ronde-Bosse représentant le Roi à cheval,”

¹ C. L., 1 March, 1763.

² He is said to have executed in these early days a “Martyre de St. Etienne” above the door of Dijon Cathedral.

³ P. V. 5 Dec., 1733. His diploma work was the “Christ en marbre,” No. 508. Sculptures T. M., Musée du Louvre—a cold and sentimental work.

⁴ He seems to have left this “lodging” in 1755, for from that date “le Roi lui faisoit remettre annuellement une somme de 2,400 lt. pour lui tenir lieu du logement qu’on lui avoit préparé au Louvre avant qu’on le rappela de Rome.” (A.N.O.¹ 1064, 30 Sept., 1755 ; O.¹ 2254, f^o. 347^{ro} ; O.¹ 2256, f^o. 389^{ro} ; Courajod. “Journal Duvaux,” t. i., p. ccii.) “Il finit par être logé aux galeries,” Blondel, “Arch. fr.,” t. iv., p. 32.

⁵ Mém., pp. 83-84.

by Guiard, which had been sent to Versailles, amongst other work from the "Ecoles des élèves protégés"—had exclaimed, "Il me semble que j'ai bonne grace à cheval." This civil speech was made the most of by those who wished to annoy Bouchardon, regardless of possible harm to Guiard, whose career was, in consequence, irretrievably injured.¹

In this instance, as in earlier stories of Bouchardon's craving for almost servile adulation, one seems to detect that uneasy self-doubt which sometimes takes the form of a domineering egotism. He seems to have required much assurance from others in order to enable him to believe completely in himself and to assert his own importance as the exponent of the reaction against the exaggerated picturesqueness which was a weakness of the school of Le Brun, and the traditions of which were prolonged far beyond their age in the work of the Slodtz and the Adam. In the central group of the "Bassin de Neptune" at Versailles by Adam l'Ainé, in the "Prométhée" of his brother, Bouchardon's fellow-pupil, Nicolas-Sebastian, and in the famous tomb of Catharine Opalinska, which the same sculptor executed in 1747 for the church of Nôtre-Dame de Bon Secours at Nancy, we can see that these sturdy Lorrainers² remained to the last untouched by the current appeal to classic precedent.

The style which combined the decorative principles of the Grand Siècle with something of the eccentric license of the Regency was wholly odious to Bouchardon. When Michel-Ange Slodtz³ finished the tomb of Languet de Gergy, "Allès," said Bouchardon to Bustel and his other assistants, "Allès à Saint-Sulpice; vous y verrés le tombeau du curé: vous rirés bien."⁴ Slodtz—whom Bouchardon himself had called "un de nos plus célèbres sculpteurs," was not, however, without ability. An

¹ This anecdote is told by Diderot, in his *Salon* of 1767, many years after the event. It is, however, confirmed by the writer of "Notice historique sur Laurent Guyard, etc.," M. Varney, who knew Guiard, and who based his account on notes furnished by M. Dalle, another friend of the sculptor's. For full details see M. Alphonse Roserot, "La Statue de Louis XV. par Bouchardon," pp. 207-209, G. B. A., 1897.

² The elder Adam, in 1742, persisted in leaving a bust of Louis XV. at Choisy in the teeth of the King's express orders. He is also described as always grumbling, "quoique des mieux traites." See "Documents sur les sculpteurs Lambert-Sigisbert et Nicolas-Sebastian Adam (1729-1790)," J. J. Guiffrey, p. 169; N. A. de l'A. fr., 1880-81, p. 163-181; "Les Adam," by Albert Jacquot; and "Das Bildhauer Atelier von Friedrichs der Grossen und seine Inhaber," P. Seidel, "Jahrbuch der K. P. Kunstsammlungen, 1893."

³ 1705-1764. Agréé, 31 Dec., 1749. See A. de l'A. fr., t. iv., p. 100, *et seq.*, and Mariette, A. B. C. Dario; also "notes" communicated by M. Margry, pp. 225-239.

⁴ *Mém. Cochin*, p. 91.

attempt had even been made by the "anti-caylus" to run him against Bouchardon, but he was far too modest and too well off to be eager to push himself. The heir of both his brothers—to the older of whom he succeeded as "dessinateur du cabinet du roy," he must have had a considerable fortune¹—which he does not seem to have spent like most of his friends in collecting, for Wille, attending his sale on January 28th, 1765,² says with some irritation, "il n'y avoit pas grand chose ne valant pas la peine d'aller jusqu'aux Porcherons." Of the elder brothers Cochin says that—like most men of their profession—"ils se livroient à toutes les idées folles qui leur passaient par la teste," but would have had better taste, if given better training, for when their brother, Michel-Ange, returned from Italy—where he had executed a bas-relief for the tomb of Wleughels, and a statue of St. Bruno for St. Peter's³—there was a marked improvement in their style.⁴

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don.

Slodtz loved ornament of a type fit only for works of temporary decoration, for the architecture of a triumphal entry, or a "pompe funèbre." Of this class of work, in which they excelled, the men of his father's house had long had the monopoly; but the taste which he had thus early acquired naturally clung to Slodtz and hampered him in dealing with anything more permanent. When Madame de Pompadour ordered, for Bellevue, a statue of "L'Amour," Slodtz, we are told, made five full size models of the same subject, paralyzed by the absence of the adventitious aids on which he had been accustomed to rely.⁵ The double mausoleum of two archbishops, erected in the Cathedral of Vienne—where a fine, if florid type of marble altar from his hand may yet be seen—like his capital work in Paris—the tomb at St. Sulpice, which incurred the ridicule of Bouchardon—had all the merits and all the defects of this class of work.⁶ In this tomb the figure of the curé is fine, the head and hands especially are treated with great distinction; but the composition, as a whole, is absurd, and as Grimm said, "ne répond pas à l'idée qu'on se forme d'un homme de génie et d'un artiste qui ose porter le nom de Michel-Ange."⁷

At St. Sulpice, Bouchardon and Slodtz had come into close

¹ For the catalogue of his "brevets" and pensions, see "note" to the article in the A. B. C. Dario Mariette.

² "Catalogue de la Vente." Basan, 1765.

³ D'Arg., "Vies des Sculp.," t. ii., pp. 368, 369, and A. de l'A. fr., t. iv., pp. 100, 104.

⁴ Mém., Cochin, pp. 113-129.

⁵ *Ibid.*, p. 129.

⁶ D'Arg., "Vies des Sculpteurs," t. ii., p. 369; and note xli.; Bachaumont, Appendix, Wille, Mém.

⁷ C. L., 15 Sept., 1757.

contact, for whilst Michel-Ange was engaged with his brother Paul Ambroise on the bas-reliefs of the porch, the busts of the Evangelists and the relief of the "Noces de Cana" for the chapel of the Virgin,¹ Bouchardon executed his "Christ à la Colonne," the "Mère de Douleur" and the eight apostles of the choir,² works now in place³ so that we can compare the different styles of the two men. Slodtz shows, in all he touches, that exuberance which was frigidly repudiated by the school of which Bouchardon was the representative. The touch of classic reminiscence appropriate to "Galathée sur les eaux," could induce him to praise the "frontons de Bellevue" by his comrade, Coustou le fils, whilst reviling their common master, the great Guillaume, who had shown at any rate in the "Horses of Marly" that he knew, what he never succeeded in teaching Bouchardon, how to calculate his finish to the point from which his work was to be seen. In early days, when working at Saverne, Coustou le jeune had removed from its place a bust of the Cardinal de Rohan, executed by his pupil, and had replaced it by one from his own hand. The lesson was lost on the younger sculptor, who could only see that his own work was "finished," whilst that of his master lacked the sandpapering and polishing without which "c'étoit une borne."⁴

As Cochin points out—whilst crediting him with having "ramené le goust simple et noble de l'antique"—Bouchardon never lost this passion for "le fini," and, just as painters of his type will "lick" their work till all liveliness of touch has disappeared, so sculptors, forgetting that all added finish should be added fact, will polish till all accent is gone: "Si le fini est un mérite son excès

¹ In. gén. Mon. rel., t. i., pp. 253, 263, 264, 265, 266, 270. The fine ornament of the chapel is due to Métivier, La Chenais, d'Hervieux, and Vallée (p. 270).

² In. gén. Ed. rel., t. ii., p. 200; Mon. rel., t. i., p. 265; d'Arg., "Voy. Paris," p. 382.

³ Sent back from the Musée des Monuments Français in 1802 (In. gén., "Arch. du Musée," etc., 1st part, pp. 282, 283.) The tomb of the duchesse de Lauraguais, "petit monument admirable," also executed by Bouchardon for this church in which she was buried (d'Arg., "Voy. Paris," p. 383), has disappeared. It is described in the Musée (t. v., p. 153), and figures in the "Projet de Catalogue" as a "bas relief en pierre de Tonnerre haut de 5 pieds, 3 pouces, large de 3 pieds, représentant l'affliction" (In. gén., "Arch. du Musée, etc.," 1st part, p. 193). As it was not restored to the church in 1802 I conjecture it to have been the "petit monument de la Mélancolie" obtained from Lenoir for Malmaison by Joséphine in 1809 (*ibid.*, p. 387). A model of this bas relief, sometimes called a "Belle Pleureuse," was in the collection of la Live de Jully, d'Arg., "Voy. Paris," pp. 151, 152. See also Courajod, "Journal Duvaux," t. i., p. cclxxxvi., and "Catalogue raisonné de Tableaux, etc., etc., par P. Remy."

⁴ Mém. Cochin, p. 93.

est un défaut, Bouchardon ne savait pas dire c'est assès," and thus works executed by him to be placed, like the groups of the *Fontaine de la rue de Grenelle*, at a considerable distance from the eye, fail of their effect. Edme Bouchardon.

We have here an example of the close connection between architecture and sculpture, which reminds us that the name of Bouchardon himself actually appears in the "Dictionnaire des Architectes français," and that the father to whom he owed his early training was both architect and sculptor. Not only were all the figures and bas-reliefs, as well as the greater part of the minor decorations executed by him, but the monument itself was wholly erected from his plans.¹ "Cet édifice," says Legrand, "n'offre pas un grand caractère d'architecture, mais, comparé aux bâtiments d'un gout mesquin et bizarre que l'on construisait en France du temps de Bouchardon, il offre une certaine pureté de style que l'on ne trouve point dans les productions du siècle de Louis XV." This purity of style is in truth pedantic enough to satisfy the school of the Consulate and First Empire, yet though impressive, as a whole, this important building is rather a dull monument—the work of a man possessed of a strong and active brain, but lacking in temperament. The base is heavy, the doors and windows remind us of a private house, nor do the details suggest its special purpose. It is true that the figure² which personifies the town of Paris is supported by a nymph and a river god, but the admirable reliefs of the Four Seasons in the niches at the side have nothing to say to the purpose of the work. "Point de belle fontaine," cried Diderot, "où la distribution de l'eau ne forme pas la décoration principale," but the public were lost in admiration. Goujon's charming "Fontaine des Innocents" was mentioned only in unfavourable comparison with the massive decoration of the rue de Grenelle, for in the satisfaction felt at the practical perfection of all its details, the absence of any beautiful and abundant play of water was forgotten. Especial satisfaction was taken in the fact that the stone was of the finest quality, and had been brought from the same quarry at Conflans as had served Mansart for the building of Maisons. "Je ne crois pas," says Mariette, "que depuis la

¹ For the contract passed on 6 March and 23 Dec., 1739, see Mariette, A. B. C. Dario.

² The models for these figures were exhibited in 1740; the reliefs of the "Seasons" in 1741. Amongst the "morceaux de Sculpture en marbre" in the collection of the *fermier-général* Bouret, d'Argenville mentions "Les quatre bas-reliefs exécutés à la Fontaine de la rue de Grenelle, par M. Bouchardon," "Voy. Paris," p. 186. The study for the sleeping child in the bas-relief of Summer was engraved by Demarteau, and is now in the Louvre.

belle façade du Louvre¹ il se soit fait un bâtiment avec autant de propreté." People were proud to point out that the joints of the masonry were all but invisible.

The first stone had been laid at the close of the year 1739—the year in which Bouchardon exhibited at the Salon, together with the cast of a bas-relief for the chapel at Versailles, terra-cotta models of "Bacchus Victorieux"² and of his famous work, "l'Amour en Hercule"—the statue in which it was said that "the sculptor had known how to unite the graces of Correggio with the purity of classic design."³ Bachaumont, indeed, ventured on certain criticisms of this work of the great sculptor, whom he held to be "peut-estre égal aux meilleurs Grecs et fort supérieur aux Romains." Bouchardon, he says, "imite le bel antique et surtout la nature ; mais quelquefois il l'imite peut-estre trop exactement," and the account of the method by which he carried out his subject justifies Bachaumont's views. From the "proposition de payement" preserved in the archives of the Louvre,⁴ we find that the sculptor received a commission to execute the work for Versailles in 1740, the year following that in which he had exhibited the small terra-cotta model, of which a full-size version was shown in 1746. Occupied, probably by the Fontaine of the rue de Grenelle—a project for which appeared at the Salon of 1738—it was not until 1745 that he began to work out this subject. Its precise treatment seems to have been in question at the last ; the motive, as first worked out, may have seemed too complicated,⁵ for the marble statuette in the Wallace collection, which is signed and dated 1744, shows Bouchardon treating a kindred but simpler subject—"l'Amour

¹ He refers evidently to the Colonnade of Perrault.

² We may probably refer to this date the drawing of the "Triomphe de Bacchus à son retour des Indes," which "gravé à l'eau forte par C., Retouché par Etienne Fessard," was published by Fessard, "Rue St. Denis, au Grand S. Louis chez un miroitier près du Sepulcre." To this date we may probably refer also "Le triomphe d'Amphitrite," "Les Fêtes de Thales," and "Les Fêtes Lupercales," all engraved after Bouchardon's drawings.

³ D'Antin had, in 1733, ordered a Louis XIV. for the choir of Nôtre-Dame, of Bouchardon, who disliking the subject got it changed to "l'Amour en Hercule." See letter of J. J. Caffieri, Guiffrey, "Les Caffieri," p. 257. The "modèle en terre" for the Louis XIV., due in 1733, was not paid till 1762. Courajod, "Journal Duvaux," t. i., p. ccii.

⁴ A. de l'A. fr., t. i., p. 162, *et seq.*

⁵ The life-size marble version, in the collection of M. Boni de Castellane, shows Love in the possession of all the spoils of Hercules. This work, bought in Paris, is said to have been sold by a Russian "qui ne se soucie pas qu'on le nomme. Elle a été faite pour un membre de la famille Royale de France et vendue au moment de la Révolution," says the present owner, but I doubt this, and think it is most likely the copy made in marble for the *fermier-général*, Bouret. D'Arg., "Voy. Paris," p. 186.

L'AMOUR SE FAISANT UN ARC DE LA MASSUE D'HERCULE. BY BOUCHARDON.
(*Musée de Louvre.*)



cambrant son arc"¹—immediately before beginning the series of studies which preceded the "Amour en Hercule." He began these, we are told, by a number of drawings from life, followed by various models, the result being the second terra-cotta model, 2 feet high, and another of 5½ feet. From these various casts were taken, and we are told that "pour plus de perfection, on a aussi moulé des corps vivans, des bras, des jambes et autres parties, tous travaux indispensables à quiconque veut imiter la nature et ne se point égarer dans l'exécution en marbre." Nearly two years having been spent in these "opérations," Bouchardon began to work on the marble in July, 1747, and devoted himself to it up to the 12th May, 1750, when the statue was finished.² The pointing was carried out by an "élève sculpteur,"—probably Edme Dumont³ or Vassé—and a "garçon d'atelier," but they were always under the eye of the sculptor, who, in his love for "le fini," took into his own hands such matters as sand-papery and polishing, out of fear "qu'on altérât les contours." Even so, Bouchardon does not seem to have rested content; nearly two years later (28th May, 1752), Natoire writes, from Rome, as if the work were only just complete: "J'ay appris aussy que notre ami Bouchardon avoit finy son modelle avec tout le succès que ses ouvrages ont ordinairement."⁴

This success, though great, was not absolutely uncontested. When the statue was placed in the "Salon d'Hercule," the motive itself, as had been foreseen by Voltaire,⁵ struck people a little oddly: some courtiers christened the figure "L'Amour en porte-faix," others, like Diderot, remarked that it would take a boy a long time to turn an enormous club into a bow,⁶ whilst even its chief admirers admitted that perhaps the legs of the young man who had sat for it were scarcely good enough, while his feet were too flat and too long and his arms uncommonly thin! A criticism which reminds us that, as M. Mantz said, the chief merit of the work lies in its excellent expression of the poverty of the adolescent type. The

¹ Exhibited in 1888, Exposition de l'Art Français, No. 68.

² Bouchardon received payment in this year for a statue of "l'Amitié" executed for the king. A.N.O.¹ 2250. Courajod, "Journal Duvaux," t. i., p. ccii.

³ 1720-1775. R., 29 Oct., 1768, on a marble statuette of "Milo," (No. 662, Sculptures T. M. Louvre). He was selected by Cochin in 1765, and approved by Falconnet, to finish the latter's statue of "La France qui embrasse le buste du roi" with which Falconnet was "dégouté." N. A. de l'A. fr., 1880-81, pp. 229-231.

⁴ A. de l'A. fr., t. ii., p. 277.

⁵ "J'ai peur," he writes, "que la pensée de Bouchardon ne soit qu'ingénieuse. Il en est, ce me semble de la sculpture et de la peinture comme de la musique; elles n'expriment point l'esprit." Voltaire à Caylus, 9 Jan., 1739; A. de l'A. fr., t. i., p. 167.

⁶ C. L., 15 March, 1763.

head is common, and although the body has a good movement—repeating the curve of the bow—the general outline is not completely happy, and the figure shows, as one would expect, some traces of the piecemeal labours which went to its making.¹ The *maquette* in the collection of M. Bonnat suggests, indeed, a far finer work than the famous marble, and reminds us of the failures to realize on a large scale the beauty expressed by a small project which we have witnessed in our own day—as, for example, in Leighton's "Man and Python," or in Boehm's "Bull and Boy."

When the time came for payment, Bouchardon absolutely refused to accept, as sufficient, the regulation 10,000 lt. allowed for this class of statue by the Board of Works.² He was, of course, aware of the usual conditions, as, from the first, he had been employed at Versailles. Mention is made of his name in the list of sculptors working on the interior and exterior decoration of the chapel, and when the "Bassin de Neptune" was re-handled, "le fameux Bouchardon," says Piganiol de la Force, was entrusted with the execution of the group of "Protée qui garde les troupeaux de Neptune." This group was accompanied by "deux Dragons marins montés par des Amours," and these delightful Loves remind us that Bouchardon had—as he has shown in his "Saisons" and, above all, in that curious restoration, "The Girl with a Cornucopia," in which the acute and brilliant work of his additions contrasts with the full and supple modelling of the antique torso,³—a real intuition of the grace and beauty of childhood.⁴ The two groups of "Sea dragons" served as a pendant to that of "l'Océan Couché" by Lemoyne, which flanked, on the left, "Neptune et Amphitrite," by Adam l'Ainé.⁵ It is, however, probable that works such as these were considered of less importance than a marble statue, destined to figure as the principal ornament of one of the most magnificent rooms within the palace, and, considering Bouchardon's indomitable powers of self-assertion, we are not surprised to find that the Board of Works had to give way. The estimate of June 28th, 1753, acknowledges a balance due to him of

¹ It was removed from Versailles to the gardens of Choisy, and is now in the Musée du Louvre, No. 509, Sculptures T. M.

² "Mém. Cochin," p. 89.

³ Musée de Berlin.

⁴ See also "Nouveau livre d'Enfants," gr. Aveline.

⁵ Pig. de la F., t. ii., pp. 35, 36. At Grosbois, d'Argenville notes an "Athlete and Bear" by Bouchardon as companion group to the "Hunter and Lion" by Adam l'Ainé ("Env. Paris," p. 361). This group was exhibited in 1737, Bouchardon's first appearance at the Salon.

2,200 lt. on a sum total of 21,000 lt.—the figure, apparently, on which he had insisted as full payment.¹

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It was not, indeed, the first occasion on which the sculptor, whom Voltaire called "notre Phidias," had stood up successfully for his rights. In 1743 he had refused to give up the two "esquisses" which he had prepared for the tomb of Cardinal Fleury, insisting on receiving 4,000 lt. from Marigny "sans que le Roi eut rien."² He displayed the same spirit when the project for the completion of the Louvre caused the Board of Works to turn several artists out of their lodgings in that palace. Bouchardon was actually beginning then to work on the equestrian statue of Louis XV. ordered by the town of Paris, and was on the point of taking possession of the atelier placed at his disposal by the municipality in the "quartier du Roule." He could scarcely pretend to be in any degree a sufferer, but he demanded and obtained an allowance of 2,400 lt. whilst Adam and Slodtz got nothing, and Pigalle and Falconnet remained without compensation till after Bouchardon's death, when the allowance thus vacated was divided between them.³

The equestrian statue of Louis XV. ordered of Bouchardon by the town of Paris ranked, in contemporary opinion, with the "Fountain" of the rue de Grenelle and the "Amour en Hercule" as a masterpiece. When the model, of which an "esquisse en cire" is preserved at Besançon,⁴ was exhibited, it was pronounced to be "le plus beau monument que la France ait en ce genre."⁵ His works at St. Sulpice were, says Bachaumont, left by Bouchardon to be executed by his pupils; on the royal statue he bestowed his personal care, and it showed in consequence the defects due to his passion for "la morbidezza." Cochin says, "le modèle trop fini pour la hauteur où il est placé a encore été gâté par le travail ignorant des cizeleurs. Mais Bouchardon bien loin de s'apercevoir que le mérite de la touche admirable de son modèle se perdoit, vouloit que ce morceau fut limé, ciselé partout et enfin fini comme un morceau d'orphèverie."⁶

The horse seems to have given him more trouble than the rider. Grimm tells us that he borrowed one, bred in Spain,

¹ A. de l'A. fr., t. i., p. 164, and A.N.O.¹ 2248; O.¹ 2249, O.¹ 2250, O.¹ 1914; Courajod, "Journal Duvaux," t. i., p. ccii.

² "Mém. Cochin," p. 96.

³ *Ibid.*

⁴ No. 899. It is probably the maquette submitted to the king. See the reproduction given in the admirable and complete account of this great undertaking in all its phases, "La statue de Louis XV. par Bouchardon," which was contributed by M. Alphonse Roserot to the "Gazette des Beaux Arts," 1897.

⁵ C. L., Letter of 15 Jan., 1757.

⁶ "Mém. Cochin," p. 87.

from the Baron de Thiers,¹ rather than take one from the royal stables with which he could not have done exactly as he pleased, and he describes Bouchardon as lying under the animal's belly for hours at a time drawing and making studies.² These studies, now in the Louvre, do not give us a good impression of the sculptor's ability as a draughtsman. They show a poor and niggling outline, and his overwhelming desire to work in the most minute details stamps nearly all his "académies," with the exception of a few done in earlier days at Rome,³ with the same unintelligent lack of breadth. Nevertheless, the effect of the statue as a whole (if we may judge from the engraving of Prevost) was not lacking in dignity, and Falconnet, comparing the "Cheval de Marc-Aurèle" unfavourably with the horse of Bouchardon's great achievement, draws this distinction. "Si," he says, "comme dans la belle statue équestre de Bouchardon, ce sculpteur si rare, le ciselet et la lime avoient ôté les touches et le sentiment qu'y avoit l'artiste, il devroit au moins y rester, comme dans l'ouvrage de Bouchardon, le bel ensemble et les belles formes, s'ils eussent été dans le modèle." He lets one feel, however, how far he was from being satisfied with Bouchardon's execution, by insisting on the merits of similar works by Lemoyne and Pigalle which had escaped the "ciselet et la lime."⁴

The monument to Louis XV., his third and last great work, Bouchardon did not live to complete. The horse and his rider were alone executed by him, and cast, not too successfully, as the result of ten years of incessant labour. The agreement between the town and the sculptor had been signed on 23rd August, 1749. On the 25th of the same month, Pierre Warin, "maître fondeur du roi," agreed to cast the equestrian statue and the figures of the pedestal, but he died in 1753, and a new agreement was made with Pierre Gor, "Commissaire Général des fontes à l'Arsenal de Paris," who had recently carried through the casting of the similar work executed by Jean-Baptiste Lemoyne for the Etats de Bretagne at Rennes. The final operation took place before a brilliant company on the 6th May, 1758,⁵ but the statue which Bouchardon had hoped to see erected before the end of the following July was not

¹ Louis-Antoine Crozat, nephew of Pierre Crozat.

² C. L., 1 July, 1763.

³ As, for example, one on which is written "dedié à Rome au Prince de Waldeck." He had, himself, a sufficiently high opinion of his drawings to exhibit them at the Salon. Five in red chalk appeared in 1737 and three in 1741.

⁴ "Œuvres de Falconet," t. iii., p. 140.

⁵ "Description des travaux qui ont précédé, accompagné et suivi la fonte en bronze d'un seul jet, de la statue équestre de Louis XV. le Bien-Aimé dressée sur les mémoires de M. Lempereur, ancien échevin, par M. Mariette, honoraire-amateur de l'Académie royale de Peinture et de Sculpture." Paris, 1768.

inaugurated till five years later,¹ and he died before it was even in position, having drawn up in secret with Mariette—of whom Cochin says, “ce n’était que son écho”—the letter by which he appointed Pigalle—the detested and insubordinate Pigalle—to take up the completion of the work which was escaping from his hands.

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Nothing could be more touching than the terms of this remarkable document, the secret of which was sacredly kept by Mariette. It is dated the 24th June, 1762, when Bouchardon knew himself to be near his end.² He says: “The nearer I come to the day when it shall please God to call me to himself, the dearer does this work become to me, and leads me to think of every means whereby I may bring it to perfection. Supposing that, at my death, it should not be completed; in such case I humbly beg M. le Prevôt des Marchands, and MM. du Bureau de la Ville de Paris, to permit me to present to them M. Pigalle, Sculptor to the King, and Professor of his Royal Academy of painting and sculpture, whose skill is sufficiently known; and I beg them to admit and accept the choice that I make of him to finish my work. Certain as I am of his great ability and of the agreement of his style with mine, I hope that I shall not be refused this last mark of confidence; I ask it without any selfish interest, with the urgency of one who is as keenly jealous of his own reputation as he is of the work itself; and I count on the friendship of my dear and illustrious *confrère* to undertake to do for me that which I, in a similar case, he cannot doubt, if he had judged me worthy, would have done for him.” The matter must have been already arranged between the two, for Bouchardon continues: “I repeat my request to him, and I desire that, should he grant it, as I hope, he may come to an understanding with my heirs, and that the models and drawings which I have already prepared for the termination of the work . . . may be placed in his hands.”³

One month later (27th July, 1762), after much cruel suffering, Bouchardon was dead.⁴ He had guessed rightly. The intrigue

¹ See A. Roserot, pp. 379, 380; G. B. A., 1897.

² The Academy deputed Caylus to visit him on their behalf early in the same month. P.V., 5 June, 1762.

³ Published in the “*Mercure*” of Sept., 1762. See also “*Mém. Cochin*,” p. 54, and Bachaumont, 1 Aug., 1762. “*Mém. Cochin*,” Appendix, pp. 173, 174.

⁴ Scellé, N. A. de l’A. fr., t. v., p. 310; C. L., 15 Aug., 1762, 1 and 15 March, 1763, and 1 July, 1760. On the 28th July, 1762, Bouchardon’s brother-in-law, M. Girard, writes to another brother-in-law, “Monsieur et cher frère, il y a longtemps que je vous prépare à la triste nouvelle de la mort de M. Bouchardon, décédé hier à sept heures du matin, dans son fauteuil, après bien des souffrances.” Roserot, “*Chron. des Arts*,” 24 April, 1897, p. 156. The date of this letter, by an obvious misprint, is here given as “1752.”

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had gathered fresh strength through the dangerous illness of Pigalle, which had brought Coustou and Chardin to his bedside on the 29th of May,¹ and everything had been arranged by de Caylus for the appointment of Vassé. The comte de St. Florentin, the duc de Chevreuse, who was governor of Paris, the "Prévôt des Marchands," and several *échevins* had been won, and the appointment was on the eve of being announced, when Bouchardon's letter was produced.² It secured his object, and on the 29th of the following October Bachaumont notes "that it is supposed that Pigalle takes possession of the *atelier du Roule*, and is about to finish the works of the famous Bouchardon. "Pigalle," Bachaumont goes on to say, "declares that during the last years of his life Bouchardon's hand trembled, so that his execution was worthless," and this seems to have been the simple truth, for Cochin remarks that, although he had given the impression, in his letter, that the four figures of the pedestal were as good as finished, they were really no further than "un compagnon" (named "Bustel"³) had brought them; one, indeed, had to be entirely redone by Pigalle. Bachaumont also says, "il tirera de Sa Minerve le quatrième."⁴

This trembling of the hand accounts for the weak, wavering line of the studies for the statue to which I have just referred. These studies are but a portion of the immense collection of drawings by Bouchardon now in the Louvre. They are of various dates, so that we can trace the melancholy failure of power. In his early "académies" the drawing is full of small pains that detract from the quiet essential to beauty, but there is a wide difference between such as were executed at Rome, or shortly after his return to Paris—as, for example, the figure "dédié au Prince de Waldeck," the four designs of "l'Age d'Or," or the study for a bas-relief of his famous fountain—and his later work. It is no doubt the precise character of his handling that brought Bouchardon his popularity with engravers. At Rome he drew the "Pierres gravées" of Stosch; on his return to Paris, he helped de Caylus with "Sujets d'après l'Antique"; in 1737 he published "Statues Antiques dessinées à Rome,"⁵ as well as the well-known "Livre d'Académies," which appeared "chez Huquier,"⁶ who brought out a year later, Bouchardon's "Apollon et les Muses." His "Venus et Cupid," a

¹ P. V., 29 May, 1762.

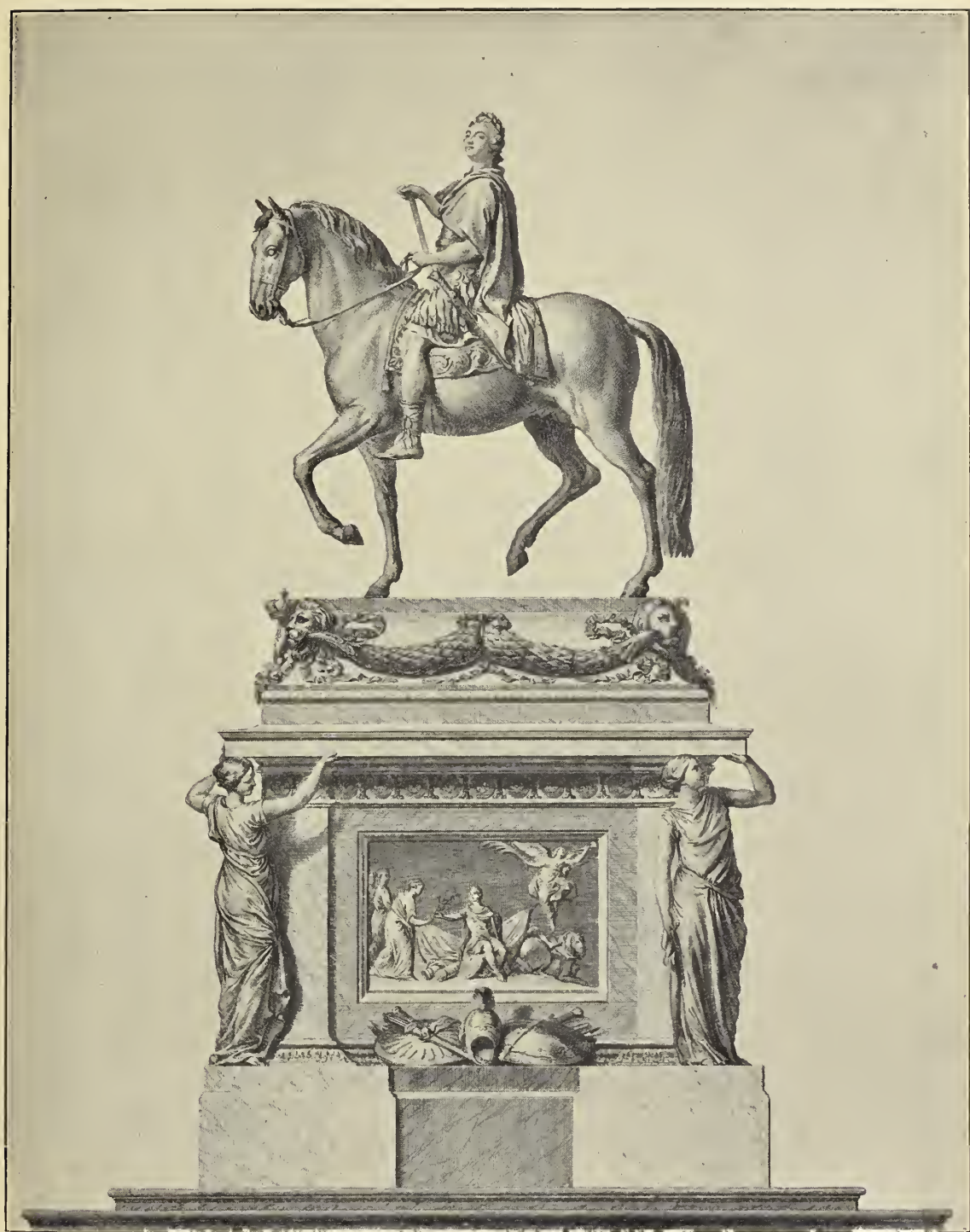
² "Mém. Cochin," p. 56.

³ *Ibid.*, p. 99.

⁴ See also *In. gén. Mon. civ.*, t. ii., p. 37, and A. Roserot, pp. 188, 189; G. B. A., 1897.

⁵ The engravers of this series were Gautrel and Joullain.

⁶ The frontispiece of this work was engraved by J. B. Perronneau.



EQUESTRIAN STATUE OF LOUIS XV. BY EDMÉ BOUCHARDON

To face p. 78

companion design to the "Léda," published by Fessard, is dedicated to Count Tessin, but classical subjects sometimes lost their attraction, for, after an illustration of Fontenelle, he suddenly surprises us with a most amusing series of the "Cris de Paris,"¹ and furnishes St. Aubin with the frontispiece to de Lagarde's "Journal de Musique."²

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It is, indeed, impossible here to note more than a few of the subjects furnished by Bouchardon to the engravers of his day, but to those already cited, ought, perhaps, to be added the set of the "Five Senses," and the admirable series of the "Elements," engraved by Preisler, to whom he also intrusted his drawings of "Statues modernes à Rome." Of his paintings, such as the "Sainte Vierge," an engraving of which, in the Cabinet des Estampes, bears the legend, "Bouchardon pinxt," nothing is known, nor are any mentioned in the catalogue of the sales of his effects which took place after his death.

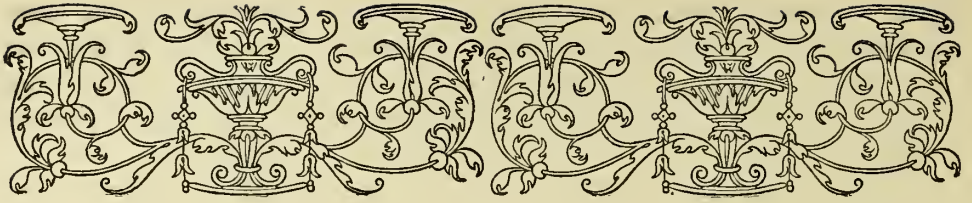
Wille notes, on December 11th, 1762, "tous ces jours-cy j'ay assisté à la vente de feu M. Bouchardon. J'ay acheté plusieurs volumes d'estampes mais encore aucun dessin de sa main." The drawings in the sale were few, and fetched a high price.³ Mariette, who possessed a large number, says that Bouchardon gave them away to friends (probably engravers) during his lifetime.

If it is difficult for us now to share the unbounded admiration expressed by the contemporaries of Bouchardon for these drawings—if it is, indeed, impossible to place his work as a sculptor in the highest rank, neither can we withhold a tribute of respect and admiration from the magnificent energy with which he fulfilled the high ideal that he had conceived of his profession. He never spared himself or others in the effort to realize it, and his loyalty to his own conception of the claims of his art was absolute. Too much stress has certainly been laid on his unfriendly relations with Pigalle. They were probably exaggerated by rumour. At any rate they did not hinder Bouchardon from placing the most touching confidence in the generosity of his great rival, and Diderot tells us that he had heard Pigalle say, "qu'il n'étoit jamais entré dans l'atelier de Bouchardon sans être découragé pour des semaines entières."

¹ Published by Fessard, 1746. "Une balayeuse, dessin au lavis," Musée d'Orléans, was probably made for this series.

² Published 1758.

³ This was the third and most interesting sale of Bouchardon's effects. "Catalogue, etc., etc., F. Basan, 1762." See "Les Collections de Bouchardon," Alphonse Roserot, "Chron. des Arts," 24 April and 1 May, 1897.



CHAPTER VII

JEAN-BAPTISTE PIGALLE

Jean-
Baptiste
Pigalle.

PIGAL,¹ le bon Pigal," says Diderot, "qu'on appelait à Rome le mulet de la sculpture, à force de faire, à su faire la nature et la faire vraie, chaude et vigoureuse."² His youth had been marked by none of the brilliant successes which had rendered Bouchardon's way easy. He went to Rome—where he is said to have received generous help from Guillaume Coustou, with whom he also found employment on his return to Paris—at his own cost and risk, for he had failed to obtain the Grand Prix, and was only received into the Academy after a severe struggle.³ To Robert le Lorrain, the sculptor of the "Horses of the Sun," Pigalle declared that all he knew was due, and it is, of course, probable that both Pigalle and Jean-Baptiste Lemoyne owed more to the teaching of the author of the "Galathée" and of the noble relief of the Hôtel de Rohan, than to the school of Jean-Baptiste's father, Jean-Louis Lemoyne. Nevertheless, there is a certain picturesquequeness of treatment and of sentiment which—as it shows in the work of both these men and also in that of Lemoyne's other famous pupil Falconnet—one is inclined to attribute to the influence of the man who has been reckoned the feebler master.

This tendency is evident in the famous "Mercure attachant ses talonnières," the model⁴ of which Pigalle brought to Paris when

¹ 1714-1785. R., 30 July, 1744; Professor, 29 May, 1752; Rector, 27 Sept., 1777. A. de l'A. fr., t. vi., p. 104.

² Salon, 1767.

³ "Vie et Œuvres de Pigalle," Tarbé, pp. 8, 13, 18, 19. See also Suard, "Eloge de Pigalle."

⁴ It was in terra cotta, and was sold in M. de Julienne's collection in 1767. Tarbé, p. 228.

he left Lyons, where he had stopped awhile on his way back from Rome. Everyone was at once captivated by the charm of the little figure, and Pigalle's early friend, Lemoyne, is said to have exclaimed on seeing it : " Je voudrais l'avoir fait ! " ¹ The " *Mercury* " is a work which has always seemed to me one of the happiest things in the whole range of eighteenth century sculpture, having so much grace and fire of inspiration, that it is difficult to think of its author as " *le mulet* . " The small marble statuette of the figure, which Pigalle executed as his diploma work (1744), we now see in the Louvre, together with a more than life-size repetition in lead (of doubtful origin) which, still beautiful, has suffered from long exposure to the weather in the gardens of the Luxembourg. " *Son Mercure assis* , " says Mariette, " fut suivi, pour faire pendant, d'une *Vénus pareillement assise* . Ces deux statues exécutées en marbre furent données par le Roi au Roi de Prusse en 1748 . " ² They were probably finished that summer, as we learn, from the catalogue of the Salon, that they were both then to be seen in the sculptor's atelier in the court of the Old Louvre. The Duke de Luynes, also, writing under date of 3rd July, 1749, says : " The King has lately seen a present which he is making to the King of Prussia, who has sent him horses. These are four marble statues, of which two have already been sent off. . . . The two first are a Mercury and a Venus by Pigalle, one of our most famous sculptors at present. . . . The Mercury is yet finer than the Venus . " This opinion was shared by Maupertius, who had reported to Frederick as to the great beauty of the King's gifts in the previous February : ³ Bachaumont echoes the same sentiment, and it is shared by the present owners of Pigalle's famous statues, both of which were formerly placed by the great lake at Sans Souci, whence the Mercury has been withdrawn to the shelter of the Berlin Museum, ⁴ whilst the Venus, whose graces recall the style of Boucher, remains at Potsdam.

No greater proof of power could have been given by Pigalle than the success with which he transferred the full attraction of his delightful statuette to the great scale on which he carried out

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¹ " *Eloge de Pigalle* , " Suard. See " *Mélanges de littérature* , " t. vi.

² Letters " concernant des statues destinées au roi de Prusse " are written by Lenormant in 1748 and de Puyseulx in 1749. A.N.O.¹ 1907. I owe the reference to these letters to the kind offices of M. Ernest Pascal. Pigalle received for the two statues and a vase 24,000 lt. A.N.O.¹ 2249, f. 333, O.¹ 1914. Courajod, " *Journal Duvaux* , " t. i., p. cciv. The models were exhibited in 1742, a plaster cast of the head of the *Mercury* in 1745, and a full size model of the *Venus*, in plaster, in 1747. Bouret possessed " *Mercury et Vénus deux pendans* , " by Pigalle, in marble. D'Arg., " *Voy. Paris* , " p. 186.

³ " *Vie de Maupertius de la Beaumelle* , " p. 415.

⁴ Pigalle's copy of " *La joueuse d'osselets* " is also in the Musée Royal, Berlin.

his work for the King—thus justifying the choice which the Count d'Argenson, then Minister of War, had made of him for the sculpture of various public works in Paris, such as the façade of St. Louis-du-Louvre,¹ a bas-relief for the door of the "Chapelle des Enfants Trouvés," and the group of the Virgin and Child for the church of the Invalides.² To Pigalle, also, d'Argenson intrusted the execution of the crucifix for the Convent of the Madeleine de Traisnel,³ the abbess of which had been his father's devoted friend, and the sculptor, thus distinguished by the Minister, who in 1749 added the administration of the department of Paris to his other functions, found himself launched on a career of assured prosperity.

The success obtained by the "Mercure" was followed by the production of the popular "Enfant à la Cage" for Pâris-Monmartel. Executed in marble, and reproduced four or five times in bronze,⁴ the marble figure, now in the Louvre, was exhibited at the Salon of 1750, where, says Mariette, "la naïveté a beaucoup plu." A bronze reproduction, dated 1749, and a companion, "l'Enfant à l'Oiseau," a late work (dated 1784), also in bronze, are now in the collection of M. Rodolphe Kann. The "Enfant à l'Oiseau,"⁵—of which M. Jacques Doucet possesses an early sketch in terra-cotta, remarkable for the singular life and force with which the child's back is modelled—was also executed in marble, but it remained in the family of the sculptor,⁶ and was only sold in March, 1888, the year in which another marble replica—executed for Mlle. Duthé, and belonging to M. Dollfus—was exhibited in Paris together with the pair of bronzes mentioned above.⁷

Madame de Pompadour now began to employ Pigalle at

¹ This church, after various vicissitudes, has disappeared.

² This group is now in the church of St. Eustache, having been bought by the curé of that church in 1804 for 3,000 fr. (In gén. Paris. Ed. rel., t. i., p. 107.) Pigalle is said to have used the model prepared for this work by Van Clève. (Mém. inéd., t. ii., p. 76.) As well as one can see, it is a rather commonplace work, the sort of thing a capable well-trained workman does to order. A plaster model was exhibited in 1745 and the marble in 1748.

³ The plaster model was exhibited in 1745, the marble in 1753.

⁴ Tarbé, p. 232.

⁵ We learn from M. Tarbé (pp. 232, 233) that "l'Enfant à l'Oiseau" and the only bronze reproduction of "l'Enfant à la Cage," which had been retouched by Pigalle, were in the possession of his great-niece, Mme. Devismes, in 1859.

⁶ The head differs from that of the statuette in the Louvre. Pâris-Monmartel paid Pigalle 2,400 lt., and at his sale Pigalle bought it back for 7,200 lt. *Eloge de Pigalle*; Mopinot, p. 13; and Tarbé, p. 52. The model made for Sèvres is still preserved there.

⁷ The indefatigable energy of M. de Nolhac has secured for Versailles a statuette of a sleeping child, executed by Pigalle in his later years, and given by the town of Paris to "Mesdames de France." *Chron. des Arts*, 26 Feb., 1898.



L'ENFANT À LA CAGE. BY JEAN-BAPTISTE PIGALLE.
(*Musée du Louvre.*)

Bellevue and at Crécy, probably at the suggestion of her architect, Jean-Baptiste Pigalle, d'Isle, of whom Pigalle exhibited a bust at the Salon of 1750.¹ His work at Crécy, like that at Lyons, seems to have disappeared, but amongst the statues executed for the decoration of the gardens of Bellevue, two at least can be traced. "Il n'y a plus que de l'Amitié entre le Roi et elle," writes the marquis d'Argenson in 1753, "aussi se fait elle faire pour Bellevue une statue où elle est représentée en Déesse de l'Amitié"; this seems to be the statue referred to in the story told by the Duke de Luynes of the Queen's visit to the gardens on May 8th, 1758. Her attention was then directed to it by the gardener with the words: "C'étoit ici le bosquet de l'Amour, présentement c'est celui de l'Amitié."² The statue, which bears the inscription "Pigalle fecit 1753," now stands in the Park of Bagatelle, but another of the King, which was placed in the principal alley of Bellevue, has disappeared.³ A like fate has overtaken also a bust of the marquise which is mentioned in the "Mémoires" of Wille as executed by Pigalle in 1750.⁴ It had probably served the sculptor as a study for his statue, and the same features were, it is said, reproduced in a third work, the group of "L'Amour et l'Amitié," which, sold at the death of the marquise, was bought back by the sculptor and resold by him in 1780 to the Prince de Condé. Seized and sent to the Directory at the Luxembourg, in 1794, it was not returned to the Prince with other objects given back at the Restoration. A note, indeed, exists from M. Deseine to M. Baraguay, "architecte du roi près la chambre des pairs," which contains the entry: "3. La figure de l'Amour et de l'Amitié, par Pigal, (à rendre)," ⁵ but the receipt for the statues returned to the Prince from the Luxembourg does not include this work; on the contrary, we find there the words "encore à rendre."⁶ The unfortunate group had disappeared from view, in the gardens

¹ See p. 3.

² Pigalle received 10,000 lt. for the work in 1760. A.N.O.¹ 2256, f^o. 350^{ro}; O.¹ 2250, f^o. 321; O.¹ 1926; Courajod, "Journal Duvaux," t. i., p. ccv.

³ D'Arg., "Env. Paris," p. 30. This statue appears in an engraving by Patte (Coll. Hennin, Cab. des Estampes) of the triumphal arch erected when the duc de Gesvres, representing the king, laid the first stone of the Place de St. Sulpice (2 Oct., 1754). The statue, placed beneath the arch, was (we learn from the "Mémoires of the duc de Luynes") Pigalle's model for that executed at Bellevue, of which there is a variation at Versailles. See "Louis XV. et Mme. de Pompadour. Les lettres et les arts," Chabouillet, 1886, also Marquet de Vasselot, "Quelques œuvres inédites de Pigalle," G. B. A., 1896. A second statue, executed for the comte d'Argenson, was at the Château des Ormes in 1757, Tarbé, p. 234.

⁴ A.N.O.¹ 2256, f^o. 350^{ro}; O.¹ 1926; Courajod, "Journal Duvaux," t. i., p. cvi; Wille, Mém., t. ii., p. 402. Note xvi.

⁵ N. A., 1882, p. 333.

⁶ Archives de Condé. Note communicated by M. Germain Bapst.

of the Palais Bourbon, where, in 1879, it was recognized and sent to the Louvre by M. Waddington, then Minister for Foreign Affairs. It is in a pitiful condition, the tender sentiment of the faces and the beautiful movement of the child alone redeem the poverty of the forms and the drapery which have grievously suffered from exposure to the weather and general ill-usage.¹

The next important work which fell to Pigalle was the statue of Louis XV., which, as restored in the reign of Louis XVIII., is still to be seen in the Place Royale at Reims.² The figure of the King is, indeed, entirely new work, but the two figures of the pedestal are intact and both are admirable specimens of casting. One of these—a woman holding a lion by the mane, represents the beneficence of royal rule. Voltaire relates how Pigalle himself told him that a passage in the “*Siècle de Louis XIV.*” suggested the idea which he embodied in the other. “It is an old custom,” Voltaire had written, “to place slaves at the foot of royal statues; it would be better to represent free and happy citizens.” Pigalle, therefore, modelled “*Le citoyen*,” who, seated on bales of goods, enjoys the security of trade, and produced a figure which is a striking example of a style of treatment kindred to that of the figure of Voltaire in the library of the Institut.

We learn from the researches made by M. Tarbé, that several projects were tried by Pigalle, before the final scheme was determined.³ The hesitations of the Town Council enabled him to linger over his work. A *maquette* of “*Le Citoyen*,” differing somewhat from the finished figure, is still preserved, together with another of its companion, in the Musée d’Orléans.⁴ On July 23, 1763, Pigalle wrote to Voltaire, “*Le Roi et les deux figures sont fondus, et presque entièrement réparés,*”⁵ but it was not until 1765 that he exhibited, at the “*atelier du Roule*,” the three, then cast

¹ M. Tarbé (p. 236) says that the group was originally placed in the gardens of the Palais Bourbon, but it is expressly specified by Deseine as having been “*enlevé de Chantilly*.” This group—a reduction of which is preserved at Versailles—is signed and dated 1758; it cannot therefore be the “*Amour*” for which Pigalle received 21,000 lt. in 1750. A.N.O.¹ 2250, f° 330^{ro}, Courajod, “*Journal Duvaux*,” t. i., p. ccv. I am inclined to identify it with “*l’Education de l’Amour*,” a group executed in 1753, probably also for Bellevue (A.N.O.¹ 2253, f° 311^{ro}), of which there appears to be no trace. The plaster model figured at the Salon of 1751.

² See C. L., July, 1760. “*La place a été ordonnée pour la ville et le monument pour la place. Le misère publique n’a point suspendu les travaux.*” Also for Pigalle’s letter to Voltaire of 23 July, 1763, and for the discussion concerning the inscription, *ibid.*, t. iii., pp. 316, 389.

³ Chap. xiii. of “*Vie et Œuvres de Jean-Baptiste Pigalle.*”

⁴ They were given to Aignan Desfriches by Pigalle. In. gén. Mon. civ. Prov., t. i., p. 167.

⁵ C. L., 15 Aug., 1763.

in bronze.¹ The King himself inspected the work with such satisfaction that he directed the Dauphin to present Pigalle, in his name, with the much valued Cordon of the order of St. Michael.²

Jean-
Baptiste
Pigalle.

Although this work had been far advanced by Pigalle before the close of the year 1762, the figure of the King had not then been cast, for the sculptor writes under date of January 8th, 1763, acknowledging the receipt of some money due on account, "Messieurs . . . si j'ai tardé si longtemps à vous faire mes remercîments de votre obligeante lettre, ce n'est assurément point manque de reconnoissance, mais je n'ai pas cru pouvoir mieux vous la temoigner qu'en me mettant en état de vous marquer au juste le temps de la fonte de la figure du Roy. Nous fermons aujourd'hui samedi le recuit; et par conséquent la fonte sera en état d'être faite d'ici à trois semaines au plus tard."³ The model only, therefore, of Pigalle's Louis XV., can have been seen by Bouchardon, when, on the 24th June, 1762, he wrote his memorable letter to the Town Council of Paris, designating Pigalle as the man to whom he desired that the work should be entrusted; which he, dying, knew that he must leave unfinished.⁴

Bouchardon was certainly aware of the intrigues which had long been directed against Pigalle by de Caylus. The relations between the two were strained, for de Caylus, though he did not like Pigalle, had not hesitated to take toll of him. Pigalle, "lui avait même fait quelquesunes de ces sacrifices, dont presque aucun de nous," says Cochin, "n'avoit été exempt."⁵ That is to say, the sculptor had carried out for him, or his friends, works, at a price fixed by Caylus himself, which was always "ruinous to the artist." These concessions had not, however, prevented de Caylus from actively endeavouring to determine the choice of Vassé, rather than Pigalle, for the execution of the Reims monument, and Bouchardon probably foresaw a renewal at his death, of the same intrigues in the interests of the same sculptor who, as his pupil, might be supposed specially fit to continue and complete his master's work.

"Attentif à ses intérêts lorsqu'il était question d'occasions capitales," Pigalle had managed, in spite of de Caylus, to obtain

¹ In the same year Moitte exhibited engravings at the Salon, both of the monument and of the two figures by which it was accompanied.

² See Marquet de Vasselot, "Quelques œuvres inédites de Pigalle," G. B. A., 1896. The Dauphin had employed Pigalle on a "Christ" in 1753. A.N.O.¹ 2256, f^o. 350^{ro}, Courajod, "Journal Duvaux," t. i., p. ccvi. For this he was paid 3,000 lt. in 1756. *Ibid.* There is a legend, which I cannot but think to be apocryphal, to which M. Tarbé has given credence ("Vie et Œuvres de Pigalle," p. 105), that the order was refused by Pigalle, who urged the claims of Coustou.

³ Letter preserved in the Bibliothèque de la ville de Reims. Cochin, *Mém.*, p. 169.

⁴ *Ibid.*, p. 93. See also p. 79 of preceding chapter. ⁵ *Mém.*, p. 52.

the commission for Reims. The deputies were not willing to take an untried man, even when de Caylus urged that it would be a fine opportunity for Vassé to show what stuff he was made of, and Pigalle, who was not allowed to remain in ignorance of the hostile manœuvres of the distinguished amateur, showed his resentment by ceasing to visit de Caylus or to invite him to his studio. Consequently, when the model of the Louis XV. was on show, the breach became public; people asked de Caylus if he had seen it, and he was forced to reply that "he never went where he was not asked." The next step was to set to work in secret—seeing that the end of Bouchardon's life was drawing near—to obtain the nomination of Vassé to conduct the great work to its completion.

Louis-Claude Vassé¹ was the son of that Antoine Vassé, a pupil of Puget, to whom we owe no inconsiderable portion of the decorations of the "Salon d'Hercule" at Versailles.² Louis-Claude was received by the Academy in 1751 on a "Berger Endormi" (Louvre), a pretty thing, having a certain sentimentality which recalls the air of his master's diploma work, "Jésus portant sa croix." The laxity of the limbs in slumber is well rendered, and the execution is so much better than that of his "Nymphe" at Dampierre and other works of a later date, that it suggests that in early days he was under great obligations to the master whose goodwill he eventually forfeited by trusting entirely to "la facilité avec laquelle il opéroit," neglecting all solid qualities in favour of a superficial grace and elegance. Bouchardon, we are told, could not endure him, and saw, with annoyance, that M. de Caylus had taken him under his wing.³

His suspicions had been aroused by some sharp practice on the part of Caylus and Vassé, which had resulted in the nomination of the latter "en survivance à sa place de l'Académie des Inscriptions" as "dessinateur des médailles du Roy";⁴ he divined that the same game would be played, by these two, as regarded the rest of his spoils, and shrinking apparently from openly opposing the dictator—who had been sent to condole with him on behalf of the Academy

¹ 1716-1772. In the year of his death his "Minerve" and "Vénus qui dirige les traits de l'Amour" were granted to Mme. Dubarry, for Luciennes. See A. de l'A. fr., t. vi., p. 269, for the correspondence with Marigny on the subject, and for an excellent biographical note by M. A. de Montaiglon, from which we learn that he had not completed his work on the Mausoleum of King Stanislas when he died. Cf. Bachaumont, 5 December, 1772, also N. A. de l'A. fr., 1879, pp. 154-157.

² Mémoire de 1731. N. A. de l'A. fr., 1879, p. 149-157.

³ A. B. C. Dario Mariette. In M. Doucet's collection is an extremely pretty marble bust of a little girl, her head covered with a fanchon, which is an excellent example of Vassé's elegance, and his statuette "La Comédie," now at the "Exposition rétrospective" in the Petit Palais of the Paris Exhibition, has *naïveté* as well as grace.

⁴ A. B. C. Dario Mariette, and Mém., Cochin.

in his sickness¹—he contrived, as we have seen, the secret arrangement in virtue of which he felt assured that the completion of his work would lie uncontested in the hands of Pigalle. Jean-Baptiste Pigalle.

Vassé, however, even when the business seemed ended, made a last and desperate attempt to supplant Pigalle, by underbidding him. Pigalle had taken over the work on the terms secured by Bouchardon, being paid for his own models and supervision; but he soon found that through the extravagant system which prevailed in the “ateliers de la Ville” work, which could have been carried out by contract, “par entreprise,” for twelve or fourteen hundred thousand livres, had already cost considerably over two millions. He, therefore, proposed that the municipality should relinquish the practice of directing the works by its own foremen and should, instead, pay him a single sum of 600,000 lt., for which he offered to complete the monument. Vassé, who had a friend in the “Procureur du Roy de la Ville,” thereupon submitted a proposal to undertake the work at half price. He had obtained from Falconnet, who was neither very friendly to Pigalle nor very straight,² a certificate of the reasonableness of his estimate, which, however, Falconnet had warily qualified, by the words “si l'exposé que me fait M. Vassé est exact.” This was sufficient, although Pigalle had then been at his post for a year, to cause so great a disturbance that Gabriel and Soufflot were appointed to make inquiry. With them were joined the most capable sculptors of the Academy—Jean-Baptiste Lemoyne, who had special experience in casting, Slodtz and Coustou, who was then engaged on his “Mars” and “Venus.” The estimates were examined; and it was proved beyond question that the actual cost must amount to 500,000 lt., so that the balance remaining to Pigalle was not more than was due to his services and would, perhaps, barely ensure him against loss should any mishap occur in casting the work yet unfinished.³

Vassé, not having met with success, was at once denounced by everyone for unprofessional conduct. His friends, amongst whom was the great pastel-painter de la Tour, found excuses for him in the fact that he was “sculpteur de la ville,” a post considered unworthy of an Academician, but he could not escape formal censure and warning from the Academy. It was felt that, though he might explain the mistakes in his reckoning by taxing his subor-

¹ P. V., 5 June, 1762.

² Cochin says, “Un peu double et . . . pas . . . fâché de faire enrager Pigalle qu'il haïssait.” *Mém.*, p. 58. See also “Description des travaux . . . de la statue de Louis XV.,” 1768, by Mariette.

³ *Mém.*, Cochin, pp. 57-62.

dinates with the giving of faulty information, he could not defend the motive "qui avoit pu l'autoriser à courir sur un marché fait par un de ses confrères depuis longtemps."¹ This was a blow from which Vassé never recovered and, though he continued to receive important commissions from abroad,² to the last he was regarded by his brother artists "d'un mauvais œil." Several years later Diderot prefaces not uncivil criticisms of Vassé's work at the Salon of 1767 with "Je n'aime pas Vassé, c'est un vilain," and, on his death, he closes a notice with the words "le caractère moral de Vassé n'était pas d'une réputation aussi intacte que ses talents."

The inauguration of the work which had occasioned so much heartburning, was commemorated by Cochin's engraving of Gravelot's delicate drawing,³ but the monument itself immediately became the target for satire. The character of the King was too well known not to provoke allusions to the incongruity of the virtues who figured as his companions. A couplet declaring that :

"Il est ici comme à Versailles,
Toujours sans cœur et sans entrailles,"

was completed by the bitter apostrophe,

"Grotesque monument, infame piédestal,
Les Vertus sont à pied, le Vice est à cheval."

The day of reckoning was not distant. One after another, less than thirty years later, the royal statues were all cast to the ground. "J'allai avec mon fils vers la place des Victoires," writes Wille on the 11th August, 1792, "et nous y vîmes la statue de Louis XIV. (by van der Bogaert) par terre, renversée par le peuple. Ce jour, il y avait exactement cent ans qu'elle avoit été érigée. La statue de Louis XIV. également de bronze, mais à cheval, sur la place Vendôme⁴ étoit à bas, de même que celle de Louis XV. sur la place de Louis XV., devant le pont Tournant des Thuilleries."

In order to complete the work left in his hands by Bouchardon, Pigalle had to put on one side the tomb of Marshal Saxe, the model⁵ for which he had exhibited at the Salon of 1756. In 1765, Mariette says, "il est en état d'être posé," and it was certainly finished in 1768, when Bachaumont, mentioning that Pigalle "doit

¹ Mém., Cochin, p. 63.

² In 1765 he exhibited, in his studio, a model of the "Salon du trône" for the Imperial Palace at St. Petersburg, and a colossal "Diana" ordered for the King of Prussia. C. L., 1 July, 1765.

³ Chalcographie du Louvre, No. 2498. There is a little bronze model of the statue in the Louvre.

⁴ By Girardon.

⁵ The project had been approved by the king on 19 March, 1753. A.N.O.¹ 1064. See letters of Marigny, pp. ccv and ccvi, t. i., Courajod. "Journal Duvaux."



TOMB OF MARSHAL SAXE. BY JEAN-BAPTISTE PIGALLE.
(*Church of Saint Thomas, Strasburg.*)

élèver à M. Monmartel"—for whom he had executed "L'enfant à la cage"—"un monument témoignage de la douleur de la famille,"¹ speaks as if his work on Bouchardon's Louis XV. was still in progress, and concludes with "on sait qu'il est auteur du mausolée de M. le Conte de Saxe."²

Jean-Baptiste Pigalle.

A marble bust of Maurice de Saxe, now in the Louvre, figures in the list of Lenoir's Musée des Monumens Français.³ It appears to have been carried out from life, and therefore at some time prior to 1750: it is, however, possible that Pigalle only executed it to make sure of the likeness before completing the work ordered by the king in 1753,⁴ that mausoleum of which Bachaumont says, that it is "sans contredit, un des plus beaux morceaux de génie qu'on puisse voir en fait de sculpture. Le sujet en est simple et grand; l'ordonnance belle, nette et riche: tout y est plein de vie, de mouvement et de chaleur."⁵ Seven years, however, were allowed to elapse before the tomb was erected in the Lutheran church of St. Thomas at Strasburg. The story told in explanation of this strange delay attributed to Pigalle the intention to introduce, into the allegory of his subject, an allusion to those softer triumphs with which the Marshal had varied his exploits in the field. Death bids the hero enter the tomb, as he stands before the pyramid which is enriched with the trophies of his prowess. France strives against Fate, her army is personified by a grieving Hercules;⁶ the Austrian eagle, the Belgian lion, the English leopard, lie nerveless on their broken standards, whilst—behind mourning France—Love weeps with torch reversed. In vain the critics challenged this figure. "The Marshal," replied Pigalle, "divided his time between Love and War. Love has a right to figure amongst those sorrowing for his loss."⁷ Finally, the modesty of Louis XV. was aroused, and the sculptor was peremptorily and officially commanded to endow Cupid with a helmet, so that he might pass muster as a genius of War. "Aujourd'hui," Pigalle is said to have remarked as he

¹ Destroyed. Tarbé, p. 243. D'Argenville says it was never completed. "Vies des Sculpteurs," t. ii., p. 407.

² Mém., 23 July, 1768.

³ "Musée des Monumens Français," t. v., p. 159.

⁴ A.N.O.¹ 1064. Pigalle undertook to complete it in four years for 85,200*lt.*, Courajod, "Journal Duvaux," t. i., p. ccv.

⁵ Mém., 31 July, 1770.

⁶ In the collection of la Live de Jully was a marble reduction of this figure. Courajod, "Journal Duvaux," pp. cclxxxvi, cclxxxvii.

⁷ Diderot supported Pigalle. "L'Amour," he writes, "n'eut point été déplacé sur le tombeau d'Hercule . . . l'Amour eut marqué dans un pareil monument comme dans le vôtre, que ce héros, de même que votre Maréchal, avait eu la passion des femmes et que cette passion lui avait ôté la vie au milieu de ses triomphes," C. L., 15 October, 1756.

presented Love with the necessary head-piece, "je plie, mais je me redresserai bientôt." He let the work drag on slowly, and when at last the group arrived at its destination, enclosed it with barriers, which hid it from view, whilst he restored the figure of Love to its original signification. When the inauguration took place, Louis XV. was dead, and nobody cared as to the propriety of the virtues or vices which adorned the monument of the once popular Marshal.¹

Sitting over his supper, with some officers, one night at Strasburg, when he had finished his work, Pigalle expressed his wish to see Frederick the Great and was easily persuaded, being half way on the road, to go off with his companions to Berlin, then (1776) making holiday in honour of the visit of the Grand-duke Paul. There he had a friend in Pernety, the King's librarian, under whose guidance Pigalle, shortly after his arrival, visited Potsdam. In the gardens of Sans Souci, at eleven in the morning, they saw Frederick walking, a book in his hand, his three greyhounds running in front of him. A page was instantly sent to inquire who they were, and Pigalle, thinking to recommend himself, answered, that he was "l'auteur du Mercure." No reply could have been less fortunate, for the King, who, had Pigalle given his name, would have received him with pleasure—not only on account of the statue, which his Prussian Majesty greatly prized, but because of the tomb which had just been completed—took the unlucky sculptor for the journalist, de la Place, whom he detested, and turned his back on the party, saying, "Je n'ai que faire ni de son Mercure ni de lui."²

Probably Pigalle had heard from Voltaire many things which may have prepared him for this unfortunate experience for, in the course of his labours at Strasburg, he had been called on to pay a visit at Ferney.³ On the 17th April, 1770, he had submitted the "ébauche d'une première pensée" of the statue which the seventeen philosophers entertained by Madame Necker had decided to erect,⁴ and Bachaumont notes on the 11th July, in the same year, that, "le sieur Pigalle, ce fameux sculpteur qui s'est chargé de faire la statue de M. de Voltaire, est revenu de Ferney, où il était allé prendre les traits du philosophe de ce lieu. Il paraît qu'on est fort embarrassé

¹ "Alsace-Lorraine." Menard, pp. 217, 218. The writer gives no authority for the intervention of the king.

² Thiébault, "Mes Souvenirs," t. ii., pp. 217, 218, for the date see p. 213.

³ C. L., 15 Mai, 1770. Also letters of Voltaire to Mme. Necker of 21 Mai and 15 Juin, 1770. C. L., t. iv., pp. 423, 463, 483.

⁴ This "ébauche" has been identified, by M. Marquet de Vasselot, with "Le Philosophe," a terra-cotta *maquette* preserved in the Musée d'Orléans, as a companion to that of "Le Citoyen." See "Quelques Œuvres inédites de Pigalle," G. B. A., 1896.

sur l'attitude qu'on lui donnera : que d'ailleurs, la ferveur des gens de lettres se ralentit beaucoup et que la souscription n'avance point." The slackness of subscribers was not the only cause of anxiety ; on January 4th of the following year, it appears that the promoters of the project were in difficulties as to where the statue—then far advanced—should be put up. "La nouvelle flétrissure que vient d'essuyer ce demi-dieu littéraire, par l'arrêt du parlement qui brûle plusieurs de ses ouvrages (6th September, 1770) les fait renoncer absolument à la prétention de la placer en lieu public."

Jean-
Baptiste
Pigalle.

Pigalle meanwhile had pushed forward his work under some difficulty, for Voltaire never sat quiet, till the sculptor succeeded in interesting him by the statement that it would take at least six months to make Aaron's Golden Calf.¹ In August, 1770, a small bust was on view in the studio.² Of this bust, of which Pigalle made several repetitions, Bachaumont says, "Rien de plus ressemblant que cette figure pleine d'esprit et de feu. Cette rage de mordre qui fait aujourd'hui le caractère distinctif du philosophe de Ferney, respire dans tous les traits de son visage et la satire semble s'élancer de tous les plis et replis de cette face ridée." By the 4th of September, just two days before the appearance of the "Réquisitoire" of Séguier, the model of the entire figure was to be seen in Pigalle's studio. The public were rather shocked to find that the sculptor, whilst giving him a roll of manuscript in one hand and a pen in the other, had represented Voltaire absolutely naked. Pigalle tried various attitudes in the hope of rendering less disagreeable the sight of "ce squelette, sujet ingrat pour le statuaire," but the statue, which is now in the Library of the Institut,³ interesting as it is as a brilliant exhibition of skill, cannot be said to be a pleasing or even impressive object. The extreme meagreness of the forms suggests the "écorché" of an aged pauper, and is an offence to the eye, which perceives their exhibition to be unnecessary : the meanness, too, of the general aspect is unredeemed by any cast of nobility in the head—such as dignifies the later work by Houdon ; the features seem convulsed, as Bachaumont puts it, by "cette rage de mordre," which Pigalle has rendered with terrible vitality.

Pigalle was, at this date, feeling the weight of years. He had lost, in 1767, his great friend, the Abbé Gougenot, to whom he had

¹ C. L., 15 July, 1771.

² Probably No. 406 of the "Musée des Monumens Français," t. v., p. 160. Of the many busts produced by Pigalle few can now be identified. That of Aignan Desfriches—given by his daughter, Mme. de Limay, to the Musée d'Orléans, together with a bust "du Nègre Paul," is one of these. In gén. Mon. civ. Prov., t. i., p. 167. Another is in the collection of M. Jacques Doucet.

³ In gén. Mon. civ., Paris, t. ii., p. 12.

erected the tomb in the Cordeliers, for which he modelled the curious medallion portrait saved by Lenoir,¹ and now preserved at Versailles. This was one only of the various lesser works executed, like the statue of Voltaire, in the intervals of the labour demanded by the great "Tomb of Marshal Saxe." Pigalle was not an old man, barely sixty indeed, in 1773, when he declared that he had intended to undertake no more great works on account of his age. He was then consulted as to the decoration of the Place Peyrou at Montpellier. The vast extent of the original scheme may be gathered from the "Mémoire" submitted to him by the "Etats de Languedoc." Louis XIV., on horseback in the centre, was to be supported by a dozen other great groups of sculpture distributed round the Place. The army, the navy, the administration, the magistracy, the arts, and every other "minor manifestation of human intelligence" were to be commemorated, to Pigalle's great delight. "C'est ainsi," he writes, "que j'eus le bonheur de penser lorsque je composai le mausolée du Maréchal de Saxe; tout ce qui l'environne est l'histoire de sa vie et ne peut servir au mausolée d'aucun autre héros qui lui." He promised his own services, undertook to send pupils "already of repute"² to work upon the spot, and ended his letter with "assuré je vous prie M. le Conte de Périgord, M. l'Archevêque de Narbonne et Messieurs les Etats du Languedoc qu'ils peuvent disposer de moi pour cette magnifique entreprise et que je brigue même la gloire de l'exécuter."³ This project, however, never received the active co-operation of Pigalle. Ten years elapsed before any beginning was made with the vast plan destined to be but partially realized. When, in 1784, Pajou was engaged on the statue of Colbert, and Julien⁴ on that of d'Aguesseau—who had been selected in place of Séguier—whilst Clodion began the group of Turenne and Condé,⁵ Pigalle had passed away.

Amongst his later works, one of the most noticeable is the

¹ Lenoir, "Musée des Monumens Français," t. v., p. 161. A bust of "George Gougenot, seigneur de Croissy et de l'Isle, etc., tuteur des princes de Condé (1674-1748)," signed "J. B. Pigalle F. 1748," was exhibited by the Baron de Soucy in 1888.

² Amongst these was Pigalle's nephew by marriage, Louis-Philippe Mouchy, 1734-1801. R., 25 June, 1768, on "Un Berger," No 769, Sculptures T. M. Louvre. He received a large share of Crown commissions from d'Angiviller. See Guiffrey, "Expositions du XVIII^e Siècle," pp. 114, 119, 134.

³ "Mémoire et lettre 1773." N. A., 1882, p. 252-260.

⁴ A pupil of Guillaume Coustou fils.

⁵ This group was cast in plaster on the spot, but the Revolution suspended the work. See "Le Sculpteur Clodion," by J. J. Guiffrey, G. B. A., 1892," and "Documents nouveaux sur Clodion," Henri Lechat, G. B. A., 1894.



LE MESSAGE D'AMOUR. BY JEAN-BAPTISTE PIGALLE.
(Collection of M. Jacques Doucet.)

monument to Marshal d'Harcourt, executed in 1776. It was saved by Lenoir from destruction, and is now in Nôtre Dame.¹ It was no easy task to represent the dream of the widow to whom her husband had appeared in the company of an angel, but Pigalle has thrown an expression of natural sympathy, which is human and lifelike, into the head of the angel; the figure of the lady stands well, the movement of her clasped hands is touching, the drapery, though full of thin folds, is well cast, and the great simplicity of treatment and beauty of modelling of the nude are also noticeable. The Virgin and Child, executed for St. Sulpice, is still in the Chapelle de la Vierge,² but "St. Augustin," formerly in the Convent of the Augustins, has been replaced by a plaster figure modelled, by Duseigneur, when the church was (in 1802) restored to public worship as "Nôtre Dame des Victoires."³ As for the numerous statuettes, produced by Pigalle—such as the delightful "Message d'Amour" in M. Jacques Doucet's collection, of which we give a reproduction, or the "Narcissus" at the château de Sagan⁴—we have, in too many cases, to lament their disappearance. I cannot trace the "Hercule" or the "Hymen" mentioned by M. Charles Blanc⁵ as having been sold in 1770 and 1784, and "la Jeune Fille à l'Epine" which once belonged to the Prince de Condé seems, like many other works of art, to have been last seen in the gardens of Malmaison.⁶

From the inventory made of Pigalle's goods (20 August, 1785) at the time of his death, we glean some indication of his tastes. He was the possessor of no less than three pictures by Chardin; in his garden were statues of the Apollo and of the Venus de Medicis; his own group of "L'Amour et l'Amitié," and a repetition of the Voltaire cast in lead. Three mares, one black and tailless and two bay, were in his stables, and the coachhouse contained an English berline, a cabriolet, and a chariot.⁷ This would seem to show that he must have possessed the means of living in great comfort, if not luxury. He had early enjoyed a pension from the Crown of 500 lt. and lodgings in the Louvre,⁸ and, in 1755, had petitioned

¹ Musée des Mon. Fr., t. v., p. 133; In. gén. Mon. rel., Paris, t. i., p. 394.

² *Ibid.*, p. 270. The background for the group was executed by Louis-Philippe Mouchy; the "bénitiers" designed by him are also still intact, Mon. rel., t. i. p. 255.

³ In. gén. Ed. rel., Paris, t. i., p. 204, and Mon. rel., t. ii., p. 230. M. Tarbé (p. 240) seems to have taken the cast for the original work.

⁴ Tarbé, pp. 240, 241.

⁵ "Trésor de la Curiosité," t. i., p. 170; t. ii., p. 89. The "Hercule" was probably the statue referred to in note 6, p. 91.

⁶ Tarbé, p. 246. A "Nymphé," also mentioned by Lenoir (t. v., p. 159), has disappeared in like manner.

⁷ Acte de décès et autres documents, etc. A. de l'A. fr., t. vi., pp. 104-111.

⁸ A.N.O.¹ 2248 and A.N.O.¹ 94, f^o. 69. Courajod, "Journal Duvaux," t. i, p. cciv.

Marigny, on the death of Lemoyne, who had received 1,000 lt., for an increase, on account of his "nombreuse famille."¹ He had certainly attained a high position amongst his colleagues. Pierre, writing to some clerk of the Board of Works, when Jeurat resigned the post of Chancellor (28 December, 1784) says: "l'on peut prévoir que ce sera M. Pigalle qui le remplacera,"² and Pigalle was, in fact, elected to this, the most honourable office that the Academy could bestow, in the January preceding his death. He had thought to provide well for Marie-Marguerite-Victoire Pigalle, the niece, who became his wife,³ by accepting an annuity for her, from the town of Reims, in part payment of the work which he had carried out for the Place Royale. Seven years later, when the events of 1792 had disturbed all social life, Pigalle's widow was in much distress. On the 22nd of November, in that year, she appealed to the Town Council of Reims for the payment of this annuity of 3,200 lt. "Cette rente," she says, "n'est pas une grâce, une pension, elle fait partie du prix des ouvrages que M. Pigalle, mon mari, a fait dans votre ville. Il lui restait dû 40,000 lt. ; j'en ai consenti l'alienation moyennant ces 3,200 lt., de rente viagère sur ma tête. Voilà l'objet dont je veux vous parler et je vous avoue qu'il commence à devenir pressant. Depuis ce premier janvier 1790 je n'ai rien touché ; je ne vous dirai pas combien j'ai fait des démarches chez M. Cambeau correspondant de votre ville, qu'elles ont toutes été infructueuses, mais je vous avouerai franchement que j'ai besoin de ces revenus. Les hommes à talens s'attachent plus à la gloire qu'à la fortune ; aussi la femme de Pigalle n'est-elle pas riche."⁴ It is certain that the cause pleaded by this unfortunate woman was hopeless. Nothing is more unlikely than that any payments should be made, after the events of 1792, on account of a royal statue, the fall of which must have been already in contemplation. Paris had set the example, on the memorable 4th of August, as described by Wille, and Reims was not the last of the provincial cities by whom that example was followed.

I do not know that Pigalle's fame has suffered greatly from the destruction of the royal equestrian statue, the merits of which induced Bouchardon to except its author from the contempt in which he held all his brother sculptors. Not by his monument to Louis XV.—in spite of its official character and importance—not by his great "Tomb of Marshal Saxe," not by his graceful Boucheresque "Vénus" will Pigalle be best remembered. It is to

¹ Tarbé, p. 69.

² A. de l'A. fr., t. ii., p. 215.

³ Tarbé, p. 211.

⁴ Letter preserved in the Town Library at Reims. Mém., Cochin, p. 171.

the poetic and noble figure of “*Mercur*e attachant ses talonnières” that we must look if we would see the work by which he not only left his mark on his own day, but contributed powerfully to the direction taken in the future by the French School,—nay more, Pigalle, when he realized for us this conception, was inspired by one of the few clear visions of human beauty which have visited the eyes of men.

Jean-
Baptiste
Pigalle.



CHAPTER VIII

THE SCHOOL OF LEMOYNE AND ETIENNE FALCONNET

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THE partisans of the pseudo-classic reaction show, by the vehemence of their denunciations, their sense of the strength of the influence exercised by Jean-Baptiste Lemoyne.¹ "On se rappellera sans doute," says Lenoir, "quelle importance le sculpteur Lemoine mettoit à propager ce qu'il appelloit *sa manière de faire*: on le voyoit accompagner soigneusement jusqu'au bout de la ville ceux de ses élèves qui, après avoir gagné le grand prix, partoient pour Rome: leur dire en les embrassant: Adieu mes amis, ne vous attachez point dans cette ville des beaux arts, à étudier les formes rondes et insignifiantes des statues antiques; consultez Bernin, Boromini, et cet; mais surtout n'oubliez pas ma manière."²

Lenoir is here evidently indulging in caricature, for if we read Lemoyne's own letter concerning Robert le Lorrain—to whose instructions he, like Pigalle, was deeply indebted—we find him referring to the "sçavantes études" of his master, and speaking of the "male et terrible génie de Michel Ange," in terms which make it impossible to believe that the man, who thus characterises the qualities to be admired in art, could possibly have directed the attention of his pupils to the exclusive study of "Bernin and Boromini."³ The truth is that Jean-Baptiste Lemoyne represents, after a somewhat emasculate fashion, traditions inherited, through his father, from Coyzevox. Bouchardon broke into obstinate

¹ 1704-1778. R., 26 July, 1738. Professor, 2 July, 1740. Rector, 30 Jan., 1768.

² "Musée des Monumens Français," t. iv., p. 127.

³ Mém. inéd., t. ii., p. 228.



PORTRAIT BUST, IN MARBLE, OF A WOMAN. BY JEAN-LOUIS LEMOYNE.
(*Collection of M. le Comte Pillet-Will.*)



revolt; the powerful temperament of Pigalle enabled him to absorb and react against his training, but Jean-Baptiste Lemoyne, like many less considerable men—as, for example, Pigalle's brother-in-law, Allegrain¹—followed in a state of peaceful conviction the paths indicated by his father.

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Of the father, Jean-Louis,²—the author of the “Portement de la Croix,” in the chapel at Versailles—it was said that his greatest distinction was that of having given birth to a son “lequel a été chargé d’une infinité de grands ouvrages et s’y est acquis de la réputation.”³ Yet Jean-Louis is the Lemoyne of whom Patte declared that he formed Warin, “le conduisit et lui apprit à devenir fondeur de statues colossales.” The reputation of Jean-Baptiste was much contested even in his own day. Amongst his early works now remaining are four of the high reliefs in stucco which fill the spandrels between the doors and windows of the *Salon ovale* in the Hôtel de Soubise, but I fail to find any difference of style between “la Politique et la Prudence; la Géométrie; l’Astronomie, et les Poèmes épique et dramatique”—which are due to the chisel of Lemoyne—and the other four, which were executed by Adam l’Ainé.⁴ At the Hôtel de Soubise, Jean-Baptiste Lemoyne came under the direct influence of Boucher, with whom he is ranked by Bachaumont,—“il est à peu près en sculpture ce que Boucher est en peinture, un peu maniéré.” But, whilst Diderot declares that as soon as Jean-Baptiste tries his hand at a big thing “il n’y a plus personne,”⁵ Bachaumont singles out for praise “deux excellents morceaux,” the equestrian statue of Louis XV., which he produced when he was barely thirty,⁶ and his statue of Mignard’s daughter,

¹ 1710-1795. R., 31 December, 1751; Professor, 7 July, 1759; Rector, 26 April, 1783. He is represented in the Louvre by two marble statues—“Une baigneuse” and “Diane surprise au bain” (Nos. 483, 484). Both come from Luciennes where Allegrain was constantly employed by Mme. Dubarry. A. de l’A. fr., t. iii., p. 110. See also Tarbé, “Vie et œuvres de Pigalle.”

² 1665-1755. R., 30 June, 1703; Professor, 5 February, 1724; Rector, 26 March, 1746. He received an annual pension of 1,000 lt., double the amount granted to his son. (See Courajod, “Journal Duvaux,” t. i., p. cciv.) He exhibited twice only; in 1704, together with a group of “Cephalus and Procris” and a portrait head, he showed the bronze version of the marble bust of Mansart on which he was received. (No. 764, Sculptures T. M. Louvre.) The bust of a woman, signed and dated “I. L. Lemoyne fecit 1712,” in the collection of M. Pillet-Will, has superb decorative character. It figured in the sale of the collections of the château of Langeais, 18 Dec., 1886. In 1737, he sent to the Salon a bust of Largillière. Mme. André possesses a bust said to be that of J.-A. Gabriel, signed and dated “J. L. Lemoyne fecit 1736.”

³ See “Décompte général des sommes reçues par M. Lemoyne, pour les travaux qu’il a faits pour le roi de 1732 à 1772.” N. A., 1872, p. 330.

⁴ D’Arg., “Voy. Paris,” p. 257. In. gén. Mon. civ., Paris, t. i., p. 33.

⁵ Salon, 1765.

⁶ The medal by Duvivier representing this statue bears the inscription, “Civitas

Mme. de Feuquières,¹ kneeling before her father's bust. Unfortunately nothing now remains of the Louis XV., erected in the Place Royale of Bordeaux, except some bas-reliefs which found shelter—together with a bronze statuette of the figure of the king—in the Museum of Antiquities of the town, and the record of its existence furnished by the medal struck by Jean Duvivier in 1732 to commemorate its successful execution.² The same fate overtook the immense group, “une des plus grandes machines de sculpture qui aient été exécutées dans les temps modernes,” which Jean-Baptiste Lemoyne carried out for the centre of the façade of the Hôtel de Ville at Rennes. On this work Lemoyne was incessantly occupied from 1748 till 1754, the completion having been delayed by the unexpected refusal of the services of Warin for the casting. Warin had cast Lemoyne's statue for Bordeaux: he was held to be the “seul fondeur dans Paris et en France et peut-être en Europe, qui eut l'expérience de tels ouvrages.” Lemoyne was, therefore, in despair when he found himself forced to carry out this gigantic undertaking with the help only of a certain “Sr Gor, fondeur de l'artillerie du Roy à l'Arsenal, un sujet docile et intelligent,” but without the least notion at that date as to what was needed for “fontes de figures.”³

This work was successfully terminated in 1743, only to be destroyed fifty years later, when the celebrated Louis XIV. of Coyzevox, the condition of which had been carefully inspected by the Coustou in 1726,⁴ shared the same fate. The engraving by Dupuis,⁵ and numerous medals are now the sole record of the existence of Lemoyne's famous statue. The engraving was actually executed at the wish of the king himself, who had visited Lemoyne's studio on the 3rd May, 1751, on his return from the review of “la plaine de Sablons,” bringing in his train the Dauphin and Mesdames de France. His Majesty, we are told, showed his

Burdigal optimo principi. 1732,” but the monument does not appear to have been completed until 1743. *Mém. inéd.*, t. ii., p. 333, and *A. de l'A. fr.*, t. vi., p. 111.

¹ Lemoyne exhibited a portrait head, in terra cotta, of Mme. de Feuquières in 1738, probably the bust which figured in the collection of la Live de Jully. Courajod, “*Journal Duvaux*,” t. i., p. cclxxxi.

² *Mém. inéd.*, t. ii., pp. 315, 332; d'Arg., “*Vies des Sculpteurs*,” t. ii., pp. 354-356 and 365. The bronze statuette of the king has been lent by the town of Bordeaux to the “*Exposition Rétrospective*” at present open in connection with the Paris Exhibition.

³ “*Pièces relatives à l'exécution du monument élevé dans la ville de Rennes du roi Louis XV. par les états de Bourgogne*.” As we have seen, Gor was intrusted in 1758 with the casting of Bouchardon's statue of Louis XV.

⁴ *A. de l'A. fr.*, t. v., p. 261. This statue had originally been intended for Nantes. See Ramée, Fillon and Montaignon, *Ibid.*, pp. 223-264.

⁵ *Ex. Salon* of 1755.



FONTENELLE. By JEAN-BAPTISTE LEMOYNE.
(*Musée de Versailles.*)

great satisfaction to the representatives of the province as well as to the S^r Lemoyne, promising to name "l'enfant dont l'épouse de ce sculpteur est enceinte."

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The tomb of Mignard, the second work approved by Bachaumont, has been somewhat less unfortunate. It was erected (1742) in the church of the Jacobins St. Honoré,¹ but having been disturbed during the Revolution,² was presented to St. Roch in 1818. There, those in authority removed Mme. de Feuquières from her place beneath the celebrated bust of her father by Coyzevox,³ and she now does duty as a Magdalen at the foot of the Cross, a position which, calling to mind the character of the fair lady in question, appears to have a malicious appropriateness.⁴

In the "Chapelle des Fonts Baptismaux" of the same church may also be seen "Le Baptême de Jésus Christ," a group inherited from "St. Jean en Grève."⁵ The style is poor, the treatment of form and the airs of the heads remind us, in some subtle way, that wigs were then worn. The Christ holds up his thin draperies across his breast, the hands posed with a suggestion of "Mme. de Pompadour en costume de nymphe" at Bagatelle.⁶ The legs are weak, the fingers are "en fuseaux;" in both subjects there is the same want of frank character, the same touch of affectation, the same careful study of details, showing observation but lacking in the purpose of expression. The style of this group does not, in fact, lead us to greatly regret the loss of various other works by Lemoyne of the same class. D'Argenville writes of a St. Grégoire for the Invalides,⁷ a small model of which was exhibited at the Salon of 1746; of work in the church of St. Louis du Louvre—where was a bas-relief in marble of the Annunciation for the chapel of the Bishop of Chartres—and of other work in the church of St. Sauveur, which has also disappeared.⁸ In the church of St. Louis, he had ventured, says Cochin, on an extraordinary combination, for the altar of the Virgin, of painting with

¹ D'Arg., "Voy. Paris," p. 114.

² In. gén. Mon. rel. Paris, t. ii., pp. 179, 180, and Ed. rel. Paris, t. i., p. 164; Lenoir, "Musée des Mon. Fr.," t. v., p. 343. The tomb of Crebillon, similarly treated by Lemoyne, was refused by the curé of St. Gervais, on account of the portrait of the lady who figured as Melpomene weeping over the bust. *Ibid.*, p. 126.

³ St. Roch, "Chapelle des Monuments."

⁴ Mathieu Marais relates that Mme. de Feuquières having asked a favour of Cardinal Dubois, he replied, "Je suis accablé d'affaires et il faut encore que des p... viennent m'embarasser." To which she retorted, "Monseigneur, ne parlons point du passé, vous y perdriez plus que moi." Journal, 1 Jan., 1723.

⁵ D'Arg., "Voy. Paris," p. 227; In. gén. Ed. rel. Paris, t. i. p. 164.

⁶ Exhibited in 1888. It is signed and dated "1753, Lemoyne."

⁷ D'Arg., "Voy. Paris," p. 422.

⁸ *Ibid.*, pp. 105, 210.

sculpture. This drew on Lemoyne the dogmatic contempt of Bouchardon, who having maintained a strict silence, whilst Cochin strove to find something civil to say, broke out, as they left the church with "Que veut il que je lui dise—Je ne me connais qu'en sculpture; ce n'est pas là de la sculpture!"¹ In that same church stood that monument to Cardinal Fleury which is severely criticised by Bachaumont on 28th January, 1768. He finds that "although the figure of the Cardinal is good, and that that of Religion has nobility and unction, they are too colossal for their position, and it is impossible to find the right point of view. "This monument," he adds, "which should have been carried out at the King's cost, has only partly been paid for by his Majesty; the family have found the rest." A passage in the "Eloge de Bouchardon," by the Comte de Caylus, explains this allusion. The writer describes the public competition which was arranged when the king resolved to erect this monument, invitations to prepare models having been sent to the principal sculptors of the Academy. That of Bouchardon was preferred, but "cet ouvrage, n'a point été exécuté, des obstacles généraux s'y opposèrent."²

Evidently we are here concerned with one of those intrigues in which de Caylus delighted. He had probably secured the commission for Bouchardon and, as the song says which celebrates the "différents projets de Tombeaux de M. le Cardinal Fleury exposés au Salon de 1745,"

"Il était certain de gagner,

Avant que les tombiaux l'on vit.

Ceux donc qui ont fait les pu biaux

Ils ont donné l'épée à l'iau

Le plus moindre a été choisy."³

Public opinion for once seems to have been too strong for de Caylus and hindered the execution by Bouchardon of the royal commission; the family of the Cardinal waited in vain for the fulfilment of the King's intentions⁴ till, finally in 1768—more than twenty years after the famous competition—they erected, at their own cost, the monument which had been designed by Lemoyne and exhibited by him in 1743.⁵

In the following year, 1769, the public rushed to inspect

Mém., Cochin, p. 92.

² A. de l'A. fr., t. v., p. 64.

³ *Ibid.*, p. 62.

⁴ In 1760 Bouchardon was paid for the clay models made by him for this tomb, and which were exhibited in 1743 and 1745. A.N.O.¹ 2256, f^o. 352^{to}. Courajod, "Journal Duvaux," t. i., p. cci.

⁵ See Mém. Bachaumont, 28 Jan., 1768.



Mlle. DANGEVILLE. BY JEAN-BAPTISTE LEMOYNE.
(*Théâtre Français.*)

Lemoyne's statue of the King, a model of which in plaster had been set up in one of the courts of the "Ecole Militaire." The figure, as in the work which he executed for Rennes, was on foot, and fully armed; "il a des brassards, des cuissards et son casque est à côté de lui."¹ Connoisseurs were but ill-pleased with this statue, which they declared to be without life, fire, or majesty; and when the work came into the hands of Lenoir, it is not surprising to find him declaring that "Louis XV., vêtu à la romaine, ayant les pieds en dehors, ressemble beaucoup plus à un danseur qu'à un roi de France."

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None of the larger works by Jean-Baptiste Lemoyne, which have remained to us, show any traces of the fire and genius which writers, such as Mariette, have ascribed to him. Diderot, who admired his work in terra cotta, suggested that he never knew how to work in marble. Certainly his work in marble—with, perhaps, the exception of his busts of Mdlle. Clairon (dated 1761), and Mdlle. Dangeville² and his graceful "Flore-Baigneuse,"³ (ordered, possibly, for Mdme. de Pompadour and not unlike her) has not the merit of his "terre-cuites."⁴ The pretty marble statuette of "La mort d'Hippolyte," which was for long ascribed to Jean-Baptiste Lemoyne at the Louvre, is the diploma work of his uncle. This uncle bore the same names,⁵ but was received in 1715 and died in 1738, just seven years before his nephew, in his turn, entered the Academy, giving, as his "morceau de reception," "Une nymphe sortant du bain," which has now disappeared. A pleasant subject of the same class, the statuette "Le Printemps," dated 1755, was exhibited as a pendant to a reduction of Bouchardon's "L'Amour taillant son arc" at the "Musée rétrospectif" in 1865, where there also figured a remarkable bust of Mdme. de la Popelinière, lent by the Musée de Toulouse.

On the whole, I think that it is to the picturesque portrait busts, of which Lemoyne exhibited at the Salon an almost uninterrupted series from 1746 to 1771, that we must now look for

¹ Bachaumont, 17 July, 1769. The project for a work of this class (by Lemoyne?) with three figures at the base, is now in the Petit Palais.

² Both belonging to the Théâtre Français. The same society possesses also two terra-cotta versions of the bust of Mlle. Clairon and a bust of Crebillon by d'Huez, "d'après le modèle de J. B. Lemoyne." In. gén. Mon. civ. Paris, t. i., pp. 133, 139, and 150. All these works are at present sheltered in the Louvre.

³ Exhibited 1888. It is, probably, the work mentioned by d'Argenville as in the "cabinet" of Bouret, the "fermier-général,"—"Une Flore de M. Lemoyne." "Voy. Paris," p. 186.

⁴ The constant inferiority of the marble to the terra-cotta or plaster example of the same bust suggests that the "praticien" in those days was less skilful than at present.

⁵ He was the brother of Jean-Louis Lemoyne. Their father, Jean Lemoyne, was received as "peintre d'ornement," 2 November, 1686. P. V.

his most interesting work. In 1748, we have by him, Fontenelle,¹ Voltaire and La Tour, the last repeated in 1763; in addition to the medallion, exhibited in 1742, Lemoyne showed marble busts of the King in 1757 and 1763; Mme. de Pompadour's portrait appears in 1761, the year in which he exhibited his model of Crebillon,² and a medallion of Boucher's daughter, Mme. Baudouin, figures in the list of his works at the Salon of 1765. Amongst these busts, with rare exceptions—such as the very fine marble version of the "Fontenelle" now at Versailles—those of women show the talent of Jean-Baptiste to the greater advantage. In the fine series exhibited in Paris in 1888, the marble bust of Gabriel³ and even the terra-cotta of Lemoyne, by himself,⁴ were less effective than the two busts of actresses, lent by M. Edouard André and by Mme. James,⁵ or that supposed to represent Marie-Josèphe de Saxe (signed and dated 1749), which was contributed, on the same occasion, by M. Emmanuel Jadin. Again and again Lemoyne seems to realize in these brilliant versions of the purest and most characteristic types of those who lived in the world and Court of Louis XV., the ideal of his day. His sitters were evidently accustomed to receive from his hands not merely life-like portraits, but portraits so treated that they took on a decorative character which, whilst it in no wise detracted from their veracity, fitted them to become the central ornament of the surroundings for which they were destined.

When we find that the brilliant talent displayed by Jean-Baptiste Lemoyne in works of this class fails to support him in a group of considerable size, such as "The Baptism of Christ," at St. Roch, we are tempted to doubt whether he had vigour and strength sufficient to have made a true success of immense undertakings such as that at Rennes. It is not improbable that Lemoyne's ambition and acquired theories and convictions were at variance with his natural tendencies and instincts. Something of this ill-assured condition seems to have affected his bearing when in the company of others, for we find Diderot describing him at one time as cold and awkward, and at another as "doux, maniéré, honnête." Marmontel lays stress on his diffidence and timidity,⁶ and no doubt his

¹ See "Chron. des Arts," 1896, p. 39 and p. 68.

² Musée de Dijon.

³ Lent by M. Perdreau. See also No. 762, Sculptures T. M. Louvre, and note 2, p. 99.

⁴ Lent by M. Germain Bapst, who also exhibited a small bust of a woman by Jean-Louis Lemoyne dated 1749.

⁵ Both of these works were in terra-cotta. The one belonging to M. Edouard André was of remarkable excellence.

⁶ Mém., t. vi., p. 358, éd. Verdière, 1818.

FLORE-BAIGNEUSE. BY JEAN-BAPTISTE LEMOYNE.
(*Collection of Sir John Murray Scott, Bart.*)



sensitive indulgence had much to say to his success with his pupils. He was, we know, "le plus doux des maîtres," and when reproached with too great leniency, would reply, like Chardin, "*Que voulez vous que je dise à ces jeunes gens? Ils vaudront peut-être un jour mieux que moi.*"¹

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This habit of kindly indulgence would seem to have been inherited by Jean-Baptiste from his father and teacher, Jean-Louis. Etienne Falconnet,² also a pupil of Jean-Louis,³ has told us how, in fear and trembling, he knocked at the studio door, having heard of the master as one highly skilled in his art, although "d'une rare bonté." A little man, he says, covered with plaster, dust and clay, and wearing a workman's jacket, opened to him: "Come in," said he, "it is I who am M. Lemoyne." And Falconnet, encouraged by the kindly sculptor, received from him not only constant and careful teaching, but that help in other ways without which he, born of poor parents, could not have devoted himself to his art. An early marriage had forced him into incessant drudgery, and the effort to maintain a wife and family delayed the prosecution of the studies necessary to ensure admittance within the Academy. Levesque, who writes the introduction to the collected edition of Falconnet's works, tells us that the sculptor was born in 1716, and was about eighteen when he was thus received by Lemoyne. He adds, that Falconnet was *agréé* six years later (1740), and was "received" nine years after he was *agréé*. There is certainly something wrong here, for these calculations leave us nearly five years short of the date at which Falconnet was received, so it is probable that he was considerably older than Levesque supposed, when he paid this critical visit.⁴ In any case, it was not until some years after his entrance to the studio of Jean-Louis Lemoyne—who employed him on work at Versailles—that Falconnet produced his model of the "Milo" on which he was "agréé" by the Academy. Certain members of that body, however, discovered a similarity between the "Milo" of Falconnet and that of Puget. Falconnet was thus forced to lose time over another model, the prescribed subject of which was "The Genius of the Arts." As might have been foreseen, his treatment of this theme satisfied no one; the original project was reverted to, and on its completion in marble,

¹ "Œuvres d'Etienne Falconet," t. i., p. 4.

² 1717-1791. R., 31 Aug., 1754; Professor, 7 Mar., 1761; Adj. à Recteur, 26 April, 1783.

³ M. Gonse, "La Sculpture Française, etc.," p. 210, says that Pigalle, Caffieri, Pajou, Falconnet, and d'Huez were formed by Jean-Baptiste Lemoyne—a statement which consists of a series of errors.

⁴ Compare pp. 3, 5, 7, t. i., "Œuv. de Falconet."

nine years later, the luckless sculptor was at last received at the age of thirty-eight.¹

Falconnet's work, as assistant to Jean-Louis Lemoyne, came to an end with the old master's death in the following year, when, also, Falconnet was named "adjoint à professeur," but he does not seem to have attracted public attention till 1757, when he was a man of forty. He then made his first great success with a pretty self-conscious little marble called "*La Baigneuse*," of which there is a statuette in the Jones Collection at South Kensington. This work, executed for M. Thiroux d'Epersenne, had an enormous popularity; a repetition figures in the Louvre, under the name of "*Une nymphe qui descend au Bain*,"² and—to quote the catalogue—"elle a été reproduite à l'infini." It is not easy to see the extraordinary attraction possessed by this dainty, toylike little person. M. Gonse, in writing of it,³ very justly refers to the "*Baigneuse*" of Allegrain,⁴ Falconnet's contemporary, whose mannered and feeble work was immensely popular in its day.

Possibly the sense of surprise which greeted Falconnet's first venture, in "*le genre érotique*," heightened the favour with which his "*Baigneuse*" was received. He followed up this success by other works of the same character, putting an extraordinary amount of life into his group of "*Pygmalion*," exhibited in 1763, and into the charming conceit of "*L'Amour menaçant*,"⁵ which he executed, for Mme. de Pompadour, in 1756. In a lesser degree, the four marble statuettes of Venus and Cupid; the companion bronzes of the Shepherd Paris and Venus disrobing, and the bronze statue of Cupid, all of which are now at Hertford House,⁶ are noticeable for that grace and vivacity of expression which distinguishes "*L'Amour menaçant*," and which was praised by his contemporaries for its freedom from exaggeration. The lips of Love in the group of "*L'Amour menaçant*" seem actually to breathe the words "*Méfiez vous*," as he lifts a warning

¹ Musée de Louvre, No. 673. The plaster model was exhibited in 1745, the marble in 1755. A version of this not very excellent figure was in the collection of la Live de Jully, Courajod, "*Journal Duvaux*," t. i., pp. cclxxxi, cclxxxv. See also d'Arg., "*Voy. Paris*," p. 157. Falconnet also executed for la Live de Jully "*La douce Mélancolie*," Salons 1761 and 1763. Repeated in 1765.

² No. 674, Sculptures T. M. Louvre.

³ "*Sculpture Française*, etc.," p. 221.

⁴ See p. 99, note 1.

⁵ No. 675, Sculptures T. M. Louvre.

⁶ Nos. 1215-1218, 1359, 1360, 1378, Cat. Beth. Gn. Three works of this class by Falconnet, a marble group from the Boy collection; a little nude figure from the Museum of Lons-le-Saulnier, and the "*Venus*" in coloured wax from the Barbedienne collection, now exhibited at the "*Exposition rétrospective de l'Art française*" are fair examples of the master's popular art.



L'AMOUR MENAÇANT. BY ÉTIENNE FALCONNET.
(*Musée du Louvre.*)

finger, whilst his left hand steals slyly to the quiver full of arrows at his side.

Even greater success crowned the production of "L'Hiver," a marble statuette on which no one could look without shivering, and which became an appropriate offering to the Empress of All the Russias, whilst a reduction was sent by the sculptor to Sir Joshua Reynolds, who had the subject engraved on a gem and acknowledged the gift by sending to Falconnet an impression of the mezzotint of Ugolino—left by Falconnet at his death to Levesque.¹

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It is a testimony to the force of that passion for the pleasures of life which was the leading characteristic of the art of the eighteenth century, that Falconnet should have succumbed to its contagion, for whenever he came in contact with new elements of experience, he had always appropriated such as tended to strengthen that austerity, which, being the original bias of his character, had been developed by the hardships of his early life. The priest, whose acquaintance he made on his visits to Versailles, gave him some notions of the classics, and he set himself at once to imitate the self-denying practices of the least self-indulgent of Greek philosophers. Even the extreme rigour of the Jansenists did not suffice to satisfy his ardour, and his wife had to see the soup and the palatable dishes which she had prepared for him, spoiled by the water which he threw into them. In addition to this annoyance, she had to endure the irritation of an unwise liberality which was the natural outcome of the ill-nurtured if not unkindly ruggedness of his temper. Gold was throw to beggars who hardly knew the colour of copper, and money lavished on impostors who straightway squandered it amiss. In all things Falconnet selfishly followed his humour, and that humour, if sometimes generous, was always awkward and often offensive. In extenuation of the severity with which he treated others, his biographer states that Falconnet could be no less harsh to himself, and quotes—as a proof of his modest estimate of his own talent—the "Fi donc, ce n'est qu'un gros cuisinier!" with which he checked the absurd comparison of the Moses, which he had executed as a companion to his statue of David, in St. Roch, with that of Michel-Angelo. He was angry with himself, says Levesque, because he could not equal the great sculptor whom he so much admired: "Quel homme," cried Falconnet, "qui a pu faire une figure si belle, si imposante, en l'affublant d'une méchante camisolle collée sur la peau."²

The Moses and the David—like most of the numerous works

¹ "Œuv. de Falconet," t. i., p. 15.

² *Ibid.*, t. i., p. 13.

which Falconnet began in 1753¹ to execute for the church of St. Roch—have disappeared. “Le Christ agonisant” may still be seen against the first pillar of the choir to the right;² the medallion of Mme. la Live de Jully and of the Marquis d’Asfeldt are to be found in the Chapelle des Monuments,³ but the famous “Calvaire,” due to a co-operation with Boulée, has been destroyed;⁴ of the decoration of the Chapelle de la Vierge, the “Gloire” alone remains,⁵ and the Virgin of the Annunciation⁶ has been replaced by a group due to the elder chisel of Anguier. We can, however, make a guess as to the character of the “David” and its companion, for, as was the case with the St. Ambrose, which Falconnet executed for the Invalides, the draperies of these two figures were specially singled out for public admiration, and we are assured by Robin, the “learned” painter, to whom Perronneau left his widow, that “les plis . . . sont disposés et rendus tout à la fois avec finesse et avec grandeur.”⁷

With this work Falconnet took leave of France for Russia, where he remained for more than twelve years. At the date of his departure he was certainly regarded as one of the chief in his profession. In 1748 he had obtained a royal commission,⁸ and had felt himself entitled to solicit, in 1755, the full pension of 1,000 lt. which had been enjoyed by his master, Jean-Louis Lemoyne.⁹ He had an atelier in the Louvre;¹⁰ he had shared, in 1758, with Slodtz, Pigalle, and Coustou, in the decoration of the Château de St. Hubert;¹¹ he was constantly employed by Mme. de Pompadour at Bellevue, at Crécy, and in Paris,¹² and he had exhibited, in 1765, the project of an important royal commission. Although he showed in all his work much of the picturesque sentiment which above all distinguishes Pigalle, there is nothing, as far as I can see, even in

¹ In. gén. Ed. rel., Paris, t. i., p. 166; Mon. rel., t. ii., p. 154.

² In. gén. Mon. rel., t. ii., p. 164; d’Arg., “Voy. Paris,” p. 113; Ex. Salon, 1757.

³ *Ibid.* Mon. rel., t. ii., pp. 154, 155; d’Arg., “Voy. Paris,” p. 110.

⁴ *Ibid.* Mon. rel., t. ii., pp. 178, 179.

⁵ *Ibid.*, p. 174.

⁶ D’Arg., “Voy. Paris,” p. 112; Ex. Salon, 1755.

⁷ “Œuv. de Falconet,” t. i., p. 14.

⁸ This commission, the model for which appeared at the Salon of 1748, “La France qui embrasse le buste du Roi,” was thrown up by Falconnet and completed in 1765 by Bouchardon’s pupil, Edme Dumont. A.N.O.¹ 2258, f^o. 359^{vo}; O.¹ 2252, f^o. 318^{ro}; O.¹ 1916, Courajod, “Journal Duvaux,” t. i., p. cciii.

⁹ He obtained 600 lt. (Aug. 8, 1755). *Ibid.*, A.N.O.¹ 1064.

¹⁰ Blondel. Arch. fr., t. iv., p. 31.

¹¹ A.N.O.¹ 2258, f^o. 104^{to}; Courajod, “Journal Duvaux,” t. i., p. cciii, and d’Arg., “Env. Paris,” p. 191.

¹² D’Arg., “Env. Paris,” p. 30; Salons, 1751, 1753, 1755, and 1757.



PETER THE GREAT. BY FALCONNET.
(*On the quay of the Neva, St. Petersburg.*)



the latest of his productions before he went to Russia (1766),¹ which would lead us to credit their author with the romantic vigour displayed in the equestrian statue of Peter the Great, which bears the proud inscription, suggested by Falconnet himself to the Empress, "Petro primo. Catharina secunda."²

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I do not suppose that many readers now turn the pages in which Falconnet has annotated Pliny, or feel disposed to examine his discussions with Raphael Mengs as to the demerits of the "Cheval de Marc-Aurèle," or his dogmatic corrections of the mistaken theories held by Burke, Voltaire, and Winckelmann. Yet, embedded in these dry and often futile dissertations, are intensely personal and vivid descriptions of the sculptor's various adventures at the Court of the Empress Catharine. The equestrian statue of Peter the Great—the agreement for which was signed by Prince Galitzin in the name of his sovereign—occupied the best years of Falconnet's life. The registers of the Academy show that on the 26th of July, 1766, Falconnet "nommé pour fondre la statue de Pierre I. fait part à la compagnie du choix que l'Impératrice de toutes les Russies a fait de lui."³ He was no doubt content to have so magnificent an excuse for a prolonged absence from Paris where his conduct, in the intrigue set on foot by Vassé against Pigalle, had alienated the sympathies of those with whom his aggressive manners had always made him unpopular. "Pigalle," said Diderot, "is surly, but Falconnet is far more so." "He rebelled," says Levesque, "against the injustice of men, and acquiring early a sense of his own power, took a pleasure in letting people feel that he knew himself to be their superior."⁴

The history of this great undertaking, and that of the intrigues, the trickeries, the searchings of heart to which it gave birth, is briefly told in the "Lettre écrite de St. Petersbourg, 1779:" other details may be found in the "Réponse à la Haye," in the curious essay, "Sur les fontes en bronze," and in various pages of the voluminous works of Falconnet.⁵ Difficulties beset

¹ C. L., 1 Sept., 1766.

² More wordy lines were suggested by Diderot and deservedly rejected by the Empress. "Œuv. de Falconet," t. iii., p. 342.

³ Falconnet on this occasion seems to have tried to undersell his "confrères." He mentions 200,000 lt. as the sum asked by him "lors qu'il m'en fut offert 400,000 lt. de la part de la cour par le prince de Galitzin." From a note we learn that "M. Pajou demandoit 600,000 l., M. Coustou 450,000 l., et M. Vassé 400,000 l." "Gazette universelle de littérature aux Deux Ponts, ann 1772"; No. 82.) Falconnet, "Œuv.," t. iii., p. 372.

⁴ "Œuv. de Falconet," t. i., p. 10.

⁵ See "Entretien d'un voyageur," t. iii., p. 332; "Sur un article d'un certain journal," *ibid.*, p. 347. "Petit différend, Lettre de M. Berenger," etc., etc.

him from the moment of his arrival. Whilst he affected a Spartan simplicity, he was at the same time impatient of restraint, and the smallest contrariety drove him beside himself. Noise, however slight, checked the flow of his thoughts, and he was indignant because from the lodgings assigned to him—in the remaining portions of the old wooden palace of the Empress Elizabeth—he could hear the axes and hammers of workmen engaged in raising fresh constructions for her successor. The complaints which he made on this account were so forcible, that Catherine herself was forced to come and request the angry sculptor to fix the limit beyond which no workman should dare to use his tools.

There is no doubt, even on his own testimony, that Falconnet's irascibility and exactions ended by indisposing those who had welcomed him with every demonstration of admiring regard. The article in his contract to which he attached the greatest importance stipulated that he should receive orders from no one except "sa majesté impériale, soit par elle-même, soit par son ministre;"¹ but, after the first halcyon days at Court, he found his position insufficiently defined. The Director-general Betzky, the Marigny of St. Petersburg, expected to actively control all the operations connected with the erection of the great statue which should be the chief illustration of his tenure of office. He was resolved that Falconnet should take his orders from him, and that Falconnet was equally resolved to deal with no one but the Empress. He himself tells us of Betzky's jealousy, and adds in conclusion, "M. de Betzky est un vieillard octogénaire, il est décoré d'un cordon bleu, d'un cordon rouge, et d'un cordon jaune et rouge; . . . or je vous demande s'il est prudent à moi . . . d'avoir raison tout haut contre lui."² It was not prudent, but no considerations of prudence ever appear to have influenced the conduct or the pretensions of Falconnet. He therefore made himself intolerable to Betzky, who, in return, did his best to make the situation impossible.³

It is evident that Falconnet grudged, and sometimes refused, to Betzky explanations which he freely offered to such as had no concern with his work, and it is therefore likely that the old Director did not understand that the gigantic block of granite, which had to be moved for the base of the statue, must afterwards be brought, at some sacrifice of bulk, into special shape and relation to the whole project. He accused the sculptor, perhaps in good faith, of recklessly cutting it down and thus wasting both

¹ "Œuv. de Falconnet," t. iii., p. 378.

² *Ibid.*, p. 345.

³ *Ibid.*, p. 333 *et seq.*

money and valuable material ;¹ but by the time that matters were thus far advanced the Empress had also been offended, and Falconnet could not hope to appeal to her judgment with success.

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If he had but small stock of prudence, of tact he had none. As the execution of his model drew towards completion, the question of the casting preoccupied everyone, and it was proposed that the sculptor himself, as he had had great experience in Lemoyne's studio of this special work,² should undertake the whole responsibility. The Empress herself wrote a letter to him (18 September, 1769)³ in this sense. Falconnet would not be persuaded, and the model having been finished in 1770,⁴ two years were allowed to elapse before an arrangement was made which ended in the arrival of the *fondeur*, Ersman. With him Falconnet at once quarrelled over technical points, which, though they are deeply interesting to specialists, may scarcely be treated here.⁵ There seems, I think, no doubt that Falconnet was in the right, and after two years further wasted—Ersman having had to go—the sculptor had to accept the position which he had previously declined.⁶ It was, however, too late to make his peace with Catharine, who had been irritated past measure by his first refusals, as anyone less self-absorbed than Falconnet would have seen from the terms in which she wrote to him whilst the appointment of Ersman was yet in the balance. "Pour ce qui regarde le fondeur," she says, "je vous ai déjà dit que je ne n'en mêlois pas ; mais aussi encore une fois j'aimerois mieux les choux de mon jardin."⁷

It was impossible that Falconnet should retrieve, even by unalloyed success, the ground which he had lost. An accident—caused, it is said, by the negligent sleep of an assistant⁸—which injured the casting under the superintendence of Falconnet, furnished a fresh pretext for the most injurious attacks. "I could not foresee," he writes in self-defence, "that too great confidence, placed not in myself, would spoil the upper part. I have made good this misfortune, by recasting from the knees of the rider and chest of the horse the whole of the upper part . . . but at this second casting I had only good and docile workmen . . . and the cast has come pretty nearly as I had a right to expect . . . thus with

¹ The operations connected with the cutting and carriage of this immense block were well planned and well executed, says Falconnet, by "Count Martin Carhuri, Céphalénien," t. iii., p. 333, 334.

² *Ibid.*, t. iii., p. 396.

³ *Ibid.*, p. 399.

⁴ *Ibid.*, p. 62.

⁵ "Petit Différend," t. iii., p. 368 *et seq.*

⁶ *Ibid.*, p. 401.

⁷ *Ibid.*, pp. 399, 400 ; Letter of 28 May, 1771.

⁸ *Ibid.*, t. i., pp. 18, 19.

this exception, and that of the first casting which also had to be reworked, the rest of the statue has preserved its impression and the original accent of the model. In one word, the 'ciselet' and the file 'n'en ont pas altéré les plus intéressantes parties.'"¹

At this point Falconnet still had some illusions, but his assistants, seeing the discredit into which he had fallen, had begun to grumble and even to lie about the payments made to them;² and Betzky, who desired with all his heart to get rid of him, made an attempt to drive him away before he had finished his work³ by stopping the stipulated allowances for board and lodging.⁴ When this attempt failed, money was deliberately withheld to which the sculptor was clearly entitled, and even when an order for payment was obtained by a direct appeal to the Empress, Betzky contrived to mulct him of a considerable sum.⁵ In this wise Falconnet was driven from the city which he had entered with the highest hopes of distinction, without even the honour of taking leave of the sovereign whose capital was endowed with the chief work of his life. "Je partis," he writes, "et quand j'eus passé Riga, je sentis ma poitrine s'élargir, et mon sang plus fluide circuler avec une aisance que j'avois presque cessé de connoître."⁶

In his distress, Falconnet bitterly contrasts the discomforts of his situation with the honours enjoyed by Jacques Saly⁷ at Copenhagen. Saly, a favourite pupil of Coustou le fils, had there spent over twenty years (1753—1775) on the execution of the statue of Frederick V., erected in honour of the King, by the "Compagnie des Indes orientales de Danemarck." The statue had been cast for Saly, by Gor, and Falconnet indignantly recapitulates the magnificent fashion in which both sculptor and *fondeur* had been rewarded: forgetting, moreover, in his anger, the ugly part which he had played in regard to the payment claimed by Pigalle for the completion of Bouchardon's "Louis XV.," he also insists on the sums paid to Bouchardon as furnishing a fitting precedent for his own case. He does not seem, however, to have found many sym-

¹ "Œuv. de Falconet," t. iii., p. 395.

² *Ibid.*, p. 370.

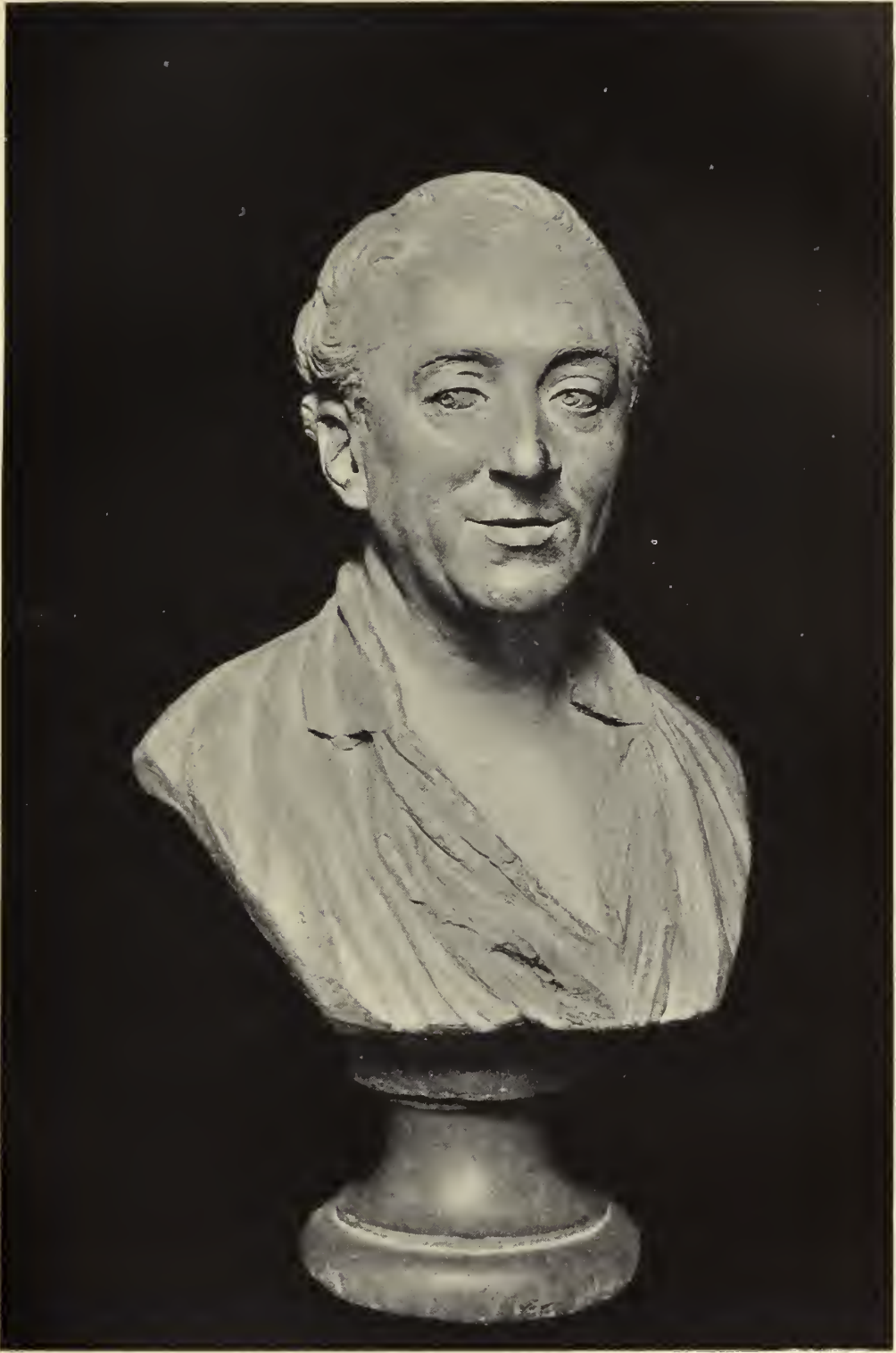
³ The head and tail of the serpent could, he asserted, only be modelled after the statue was in position on the rock. *Ibid.*, p. 369.

⁴ *Ibid.*, p. 368.

⁵ *Ibid.*, p. 378. The delay in this payment had caused trouble with one of the assistants. See "Lettre de M. Berenger à M. Dentan," t. iii.

⁶ *Ibid.*, t. i. p. 20; t. iii., p. 378.

⁷ 1717-1776. R. 29 May, 1751. A pedestrian statue of Louis XV. given by him to his native town of Valenciennes is figured in "Monuments élevés à la gloire de Louis XV." by Patte. His diploma work "Faune portant un chevreau" was presented by the Academy to Christian VII. when he visited Paris. P. V., 26 Novr., 1768. See also Dussieux, "Les artistes français à l'étranger," p. 350.



DIDEROT. BY ANNA COLLOT.
(Collection of M. Jacques Doucet.)

pathizers and his encouragement of Vassé's intrigues¹ was, probably, remembered against him.

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On his return to Paris in 1778, his brothers of the Academy seem to have found Falconnet less obnoxious, perhaps because somewhat humbled by his Russian experiences. He demanded "la vétérance" which excluded from the occupation of official posts, but he was promptly nominated to a vacant office of "adjoint à recteur." Four or five years later—on the very day when he was again named "professeur adjoint"—came the news that Falconnet had had a stroke of paralysis,² and the same cause forced him to abandon his favourite project of a journey to Italy. For eight long years he kept his room, tyrannically insisting on the close attentions of his daughter-in-law, Anna Collot, who had been one of his few pupils—"on pouvait être sûr qu'il aurait un besoin pressant des services de sa bru, dès qu'il soupçonnerait qu'elle recevait quelque visite d'amis, ou qu'elle se livrait à quelque distraction." Death delivered her and him on the 24th January, 1791, but Anna Collot never again touched the chisel which she had been forced to abandon.³ Eight years of nursing had left her without the courage to take up again the art in which she had displayed no inconsiderable talent. At St. Petersburg, whither she had accompanied Falconnet,⁴ she modelled the colossal head of his statue of Peter the Great. It is to the honour of Falconnet that he at once proclaimed his debt to Anna Collot. "My model," he writes in April, 1770, "is finished, the statue was begun the 1st February, 1768. I have entirely remodelled it and finished it in eighteen months, in spite of the winter days in which there are not four hours of work. I except the head of the hero, which I have not done: this portrait, bold, colossal, expressive, and marked with character, is by Mademoiselle Collot, my pupil."⁵ For this proceeding and avowal, which he himself characterizes as an "action doublement vertueuse," Falconnet was attacked with ridicule, and he had to defend himself not only against the common public, but against a distinguished brother-sculptor. It is to the

¹ See page 89.

² P. V., 3 May, 1783.

³ She withdrew to an estate, "le domaine de Marcimont," which she bought in Lorraine and died at Nancy in 1821. Her only child, Marie-Lucie, married the Baron Jankowitz de Jenzencize, a Hungarian who had settled there in the train of King Stanislas. (See "Une Artiste française en Russie" [1766-1778], Antony Valabrègue.) A memorial tablet put up by Marie-Lucie (Chapelle du Calvaire, S. Roch), records the fame of her grandfather and the death of her only son. In. gén. Ed. rel. Paris, t. ii., p. 179.

⁴ See "Falconnet et Marie-Anne Collot," Ch. Cournault, G. B. A., 1869; also C. L., 1 Sept., 1766, t. v., pp. 142, 143.

⁵ "Œuv. de Falconet," t. iii., pp. 62, 187.

criticisms of Saly¹ that he refers when he asks if "it would be unpardonable that a sculptor should borrow the hand of a skilful *confrère* to execute any principal parts of his work better than he could himself?"

That Falconnet did well to trust this important part of his work to Anna Collot is proved by the result. He had himself executed at least one good bust—that of Camille Falconnet, signed and dated 1760, now in the Musée d'Angers;² but, if my recollection of it is true, it lacks the keen and strong perception of character which marks his pupil's fine bust of Diderot,³ now in the collection of M. Jacques Doucet. The virility and delicacy of the handling of this work show an unusual combination of qualities; the head has life and character, and is remarkable for the happily seized and expressive movement of the tremulous lips. Whether Anna Collot would have done more considerable work in other circumstances may be doubted, but her busts deserve an honourable place among the best, in a day when all were excellent.

As a master Falconnet won small distinction; his chief action on his contemporaries was in the direction taken by the application to decoration of the most independent forms of art. Here his influence was of immense importance. The fascinating combination offered by the charming group of "The Three Graces," who support the famous clock, now in the collection of Count Isaac de Camondo, was carried further by Falconnet in a host of ornamental objects, such as the candelabra of the Garde Meuble;⁴ the "superbes Fontaines en plomb doré," which once belonged to Lenormand d'Etioles;⁵ and the furniture executed for Rambouillet, where the comte de Toulouse kept courtly state.⁶

By work of this type, which he did not disdain to sign, Falconnet contributed powerfully to the shape taken by at least one branch of art in his day.⁷ The talent of Clodion bears

¹ "Œuv. de Falconnet," t. ii., p. 76.

² In. gén. Mon. civ. Prov., t. iii., pp. 84, 85.

³ Diderot writes to Falconnet of this work: "Vous aviez fait mon buste; mademoiselle Collot le fit une seconde fois . . . voilà les deux bustes exposés sous vos yeux, le votre vous paroît médiocre en comparaison du sien; vous prenez un marteau et vous brisez votre ouvrage. Allez, mon ami, celui qui est capable de cet acte de justice est né pour beaucoup d'autres procédés que la multitude n'appréciera jamais bien." "Œuv. de Falconnet," t. iii., p. 188.

⁴ No. 228, Expn. Arts Décoratifs, 1882.

⁵ These "fontaines" were decorated with groups, "Diane et Actæon avec leurs chiens au milieu des roseaux et des plantes aquatiques." See "Un mobilier historique," P. L. Jacob, p. 9.

⁶ *Ibid.*, p. 19. Signed at full length by the sculptor.

⁷ Diderot, for one, never realized the true position of Falconnet in relation to his

eloquent witness to the suggestive charm which emanates from the graceful statuettes in which the elder master gave a novel turn to the "genre érotique." It must not, however, be supposed that the brilliant nephew of the brothers Adam was, in any sense, a pupil of Etienne Falconnet. He arrived in Paris, it is true, on the morrow of Falconnet's great, first success, but he was never more directly in contact with him than any other student in the over-crowded classes of the Academy, to whom, as "adjoint à professeur," Falconnet may have given a word of counsel during his months of office.

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contemporaries, and rated Pigalle as, by comparison, a second rate artist. He has, probably, improved the remarks which he relates as made by Falconnet to Pigalle on the monument for Reims, but they are so like Falconnet's temper as revealed by himself that they are worth quoting: "M. Pigal, je ne vous aime pas, et je crois que vous me le rendez bien. J'ai vu votre 'Citoyen': on peut faire aussi beau, puisque vous l'avez fait; mais je ne crois pas que l'art puisse aller une ligne au-delà. Cela n'empêche pas que nous ne demeurions comme nous sommes." Salon, 1765.



CHAPTER IX

THE PUPILS OF JEAN-BAPTISTE LEMOYNE: JEAN-JACQUES CAFFIERI AND AUGUSTIN PAJOU.

The
Pupils of
Jean-
Baptiste
Lemoyne:
Jean-
Jacques
Caffieri
and
Augustin
Pajou.

AMONGST the most capable of the pupils of Jean-Baptiste Lemoyne¹ was Jean-Jacques Caffieri,² one of the most distinguished of a distinguished family which had been long in the service of the Crown. In 1660 Mazarin fetched Philippe Caffieri³ from Rome, and Colbert installed him at the Gobelins and employed him at Versailles. He was next appointed sculptor of the vessels then in construction at Dunkirk, a post in which he was succeeded by his eldest son; but his fifth son, Jacques, remained in Paris as gilder and caster to the king. He it was who became the father of Jean-Jacques,⁴ or "Caffieri le jeune" as he called himself in signing that bust of some unknown friend in bronzed terra-cotta "fait par son amy Caffieri le jeune 1746"—which was lent by M. Edouard André to the exhibition of "L'Art Français sous Louis XIV. et sous Louis XV.," which was held at Paris in 1888. This work was produced when Caffieri was but a student, and had to distinguish his work not only from that of his brother Philippe,⁵ but from that of his father, who was himself the author of a remarkable

¹ See J. J. Guiffrey, "Les Caffieri," p. 172, for the "brevet d'élève de l'académie de Rome pour le S^r Caffieri fils," which refers to his exercise of the art of sculpture, "tant à l'Académie royale . . . que sous le s^r. Lemoine fils . . . dont il est élève."

² 1725-1792. R., 28 April, 1759; Professor, 27 February, 1763. See "Documents inédits," G. B. A., 1881, and J. J. Guiffrey, "Les Caffieri," p. 168.

³ Naturalized 1665. N. A., 1873, p. 244. See also "Le Caffieri," pp. 47 and 53.

⁴ See the letter of J. J. Caffieri cited by J. J. Guiffrey in "Les Caffieri."

⁵ Philippe Caffieri II., 1714-1774. *Ibid.*, p. 100 *et seq.* For "Scellé et Inventaire," see N. A. de l'A., 1885, p. 52.

bust, in bronze, of the Baron Jean-Victor de Besenval, and of a second, in copper gilt, only less remarkable, both of which were exhibited on the same occasion.

Three years later the young Caffieri started for Rome, having previously executed a bust of Languet de Gergy, the eccentric curé of St. Sulpice.¹ In Rome he lived, as a royal pensioner, till 1753. De Troy, then Director of the School of France, impressed by his ability, at once employed him on a bust of the king for the "Salle," and before he left Caffieri greatly distinguished himself, receiving a benediction from the Pope in honour of the altar which he had carried out for the church of St. Louis des Français,² the project for which he exhibited at the Salon in 1757. Some of these details are given by Caffieri himself in the "Remarques pour servir de supplément à la vie de M. de Troy," read before the members of the Academy on 2nd October, 1756—a paper in which he gratefully refers to "l'avantage que j'ai eu d'être envoyé pensionnaire du Roy à Rome sous la direction de M. de Troy." He arrived in Rome, we find, in July, 1749, and in the following year saw the marquis de Marigny, then on his Italian tour, and executed a bust of one of his travelling companions—the Abbé le Blanc.³ His praise of the relations of de Troy to his pupils, and his estimate, by implication, of the value of his influence, contrast singularly with all we know of this matter from other sources, and suggest that the government of his successor, Natoire, may have been no improvement to the direction by de Troy of the School of France at Rome.

After his return to Paris, Caffieri exhibited his pictureque "Fleuve,"⁴ together with various other works, at the Salon of 1757. These all gave evidence of his great facility, his rapidity of execution, and his appreciation of decorative motive. His busts attracted and deserved admiration; in the medallion we may infer from the cast in the Institut of that of Mlle. Ardinghelli⁵—whose "portrait" appeared at the same Salon—Caffieri was less happy. He seems to have lacked the tact to render delicately the full relief of the living surface by the mere suggestion of varying planes, which is the proof of the medalist's skill. The portrait

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¹ See Salon of 1759.

² Documents communiqués par M. Eugène Müntz à M. Guiffrey, "Les Caffieri," p. 181 *et seq.*

³ Mém. inéd., t. ii., p. 281.

⁴ No. 518, Sculptures T. M., Louvre.

⁵ We learn from the Salon Catalogue that this lady "d'une ancienne maison de Naples" was celebrated through the "divers ouvrages de Physique qu'elle a donnés au Public": hence her honourable place in the Institut.

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bust aroused his chief interest,¹ and in its execution he found his chief distinction.

Of the eight or ten busts² which he produced for the Comédie Française, and to which he added casts from busts both of Voltaire and Rousseau by his master, Jean-Baptiste Lemoyne, several are of the highest excellence. That of Piron, one of the finest, was exhibited in terra-cotta in the same year (1763) as that in which Caffieri showed his bust of the prince de Condé, but it was not carried out in marble until twelve years later, when we find the sculptor—who never lost sight of his own advantage—proposing through the poet, du Belloy,³ an elaborate bargain to the *sociétaires* of the Français. Caffieri would, he said, give them the bust of Piron if they would, in return, present him with a free pass to the theatre for life—his price for a marble bust was 1,000 lt., exactly the sum which they asked for a free pass, so the generous gift was really a carefully calculated exchange.⁴ With equal liberality this famous series of “gifts” was completed. The Piron was “given” in 1775; in 1777 a similar operation was effected in respect to the bust of Corneille, only the pass was sold by Caffieri to the real giver of the bust, and thus the comedy was played again and again—with the help of formal legal agreements—until the sculptor died, leaving to his niece the unsettled account for the pass by which the bust of du Belloy⁵ was to be paid, and which had had to be transferred to a second buyer, the first having proved slack in counting out his money.

Of Caffieri's busts for the Opera—Rameau,⁶ Lulli, and Quinault—exhibited in marble at the Salon of 1771, that of Quinault alone escaped the fire of 1781, to perish, however, in that of 1873. The cast from the bust of Voltaire by Lemoyne, which Caffieri says “a été fait dans le tems que M. de Voltaire produisit ses plus beaux ouvrages,” was also presented by him to the Comédie, and figured in the memorable demonstration which took place after

¹ Lenoir gives a long list in his “Musée des Mon. Français,” t. v.

² Quinault exhibited 1771; Pierre Corneille, 1777 and 1779; Lafontaine, 1779; de Rotrou, 1783; Thomas Corneille, 1783 and 1785; Rousseau, 1787; de Belloy, 1765 and 1789. See also letters of Feb., 1778, and 14 Dec., 1791. “Les Caffieri,” p. 356. A bust of de la Chaussée was executed in the same year as that of Thomas Corneille. *Ibid.*, p. 344.

³ Received by the French Academy in 1772. See “Discours de réception à l'Académie Française, Eloge du Comte de Clermont, et réponse de l'Abbé Batteux.” His first great success was obtained by his play “Zelmire.” Bachaumont, 6 Mai, 1762.

⁴ “Les Caffieri,” p. 238.

⁵ *Ibid.*, p. 357. The superb terra-cotta bust of Piron is in the Musée de Dijon, No. 972.

⁶ A cast of this bust, signed and dated 1760, is in the Library of Ste. Geneviève. On these works see “Les Caffieri,” pp. 191, 197.



JEAN DE ROTROU. BY JEAN-JACQUES CAFFIERI.
(*Théâtre Français.*)

the representation of "Irene" on 30th March, 1778. This has also disappeared.¹ Until M. Guiffrey published the volume in which he zealously brought together every fact which it was possible to collect concerning "Les Caffieri," it had always been taken for granted that the bust of Voltaire by Houdon was that which had served on this occasion; but it is now certain that the *sociétaires* accepted Caffieri's gift of the cast from Lemoyne's early bust on the 16th of March, 1778, whereas they were not in possession of the bust by Houdon before the 18th February, 1779.²

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On various occasions Caffieri seems to have essayed to measure himself against the brilliant pupil of Pigalle. He had been the first to seize on Franklin,³ as he had seized on Rousseau,⁴ and on each attempt we find that when Houdon takes in hand the same subject, his work makes a deeper impression than that of his elder rival. The jealousy and egotism of Caffieri suffered. In 1779 he wrote to the Comédie complaining bitterly that they had displaced the bust of Quinault—a repetition probably of that previously executed for the Opera—which he had given (?) them in favour of the bust of Voltaire by Houdon,⁵ and his hatred of his rival finally led him to write an anonymous letter to d'Angiviller,⁶ in which he violently attacked the busts of Molière and Voltaire which Houdon had sent to the Français, and denounced the folly of d'Alembert, who had commissioned from the same sculptor the statue of Voltaire for "his Academy."

The statues from the hand of Caffieri, which are now to be seen in the Institut, do not inspire us with any disrespect for the decision taken by d'Alembert. That of Corneille—the model for which was completed by Caffieri in July, 1778—was ordered by d'Angiviller for that gallery "des grands hommes de la France" which he then had the intention of forming in the Louvre.⁷ There the Corneille remained after its execution—the marble was exhibited at the Salon of 1779—until the Revolution, when it

¹ "Les Caffieri," p. 278.

² Pp. 99 and 118 of "Essai d'iconographie Voltairienne" (Desnoiresterres). These pages must be read as a commentary on the facts first brought together by M. Guiffrey, whose deductions are to be corrected in some points by the letters published by M. Desnoiresterres, which were preserved in the Archives of the Comédie Française.

³ The terra-cotta bust was exhibited in 1777 and bought by the Board of Works.

⁴ Salon, 1787.

⁵ "Les Caffieri," p. 283; René Delorme, "Musée de la Comédie Française"; and "Apropos du Musée, etc., par M. Got." G. B. A., 1886.

⁶ "Les Caffieri," p. 287.

⁷ Almost all the statues of "great men" at the Institut come from this series. In. gén. Mon. civ., Paris, t. i., pp. 6, 7.

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was sent to its present refuge in company with the Molière,¹ which, commissioned in 1783, had been exhibited in 1787, when Caffieri also showed the marble of his Jean-Jacques Rousseau for the Français. Both these statues are poor and small in character, and, like the reliefs of "Air and Water" which accompany those of "Earth and Fire" by d'Huez² over the entrance, in the rue Guénégaud, to the Hôtel des Monnoies (1771), show that Caffieri was really wanting in the simplicity and dignity necessary especially to the treatment of work of great size.

In the decorative statuette treated as an "article of furniture,"³ Caffieri, if, as I think, inferior to his master, often reaches a high level of attractive elegance, though he shows small power of invention. Again and again he returns to the same theme. In 1767 we have "l'Amitié qui pleure sur un tombeau;" in 1773 "l'Amitié qui pleure sur les cendres de son amie," and in 1789 yet again, "l'Amitié pleurant sur les cendres de son amie à l'ombre d'un cyprès." As to the second of these versions, we learn from the continuation of Bachaumont that the inscription on it read, "Graces, tendre Amitié, Talens, Favart n'est plus." The medallion on the funeral column represented in fact Madame Favart, in memory of whom the monument had been ordered by the Abbé Voisenon, with whom her relations had been "quasi publiques."⁴ Did the scandal which this work provoked at the Salon trouble Voisenon's tranquillity, did he grow faithless to a cherished memory and turn the reproachful marble out of his "boudoir," or did Caffieri actually repeat this composition in the subject which he exhibited and offered to Marie Antoinette in 1789?⁵ I have as yet failed to trace any example of this historical bas-relief, though it is by no means improbable that in some private collection such a one may be jealously guarded. Surprises of this character not infrequently await us, and the page which chronicles the disappearance of a work of art serves to bring, in reply, the public assurance of its safety.⁶

M. Guiffrey was of opinion that the curious "Paëte de famille" —commissioned by the duc de Choiseul to commemorate the

¹ The original model is at the Français. There is also a terra-cotta at Rouen, and a small version was made for Sèvres.

² 1728-1793. R., 30 July, 1763; Professeur, 27 September, 1777.

³ His decorative designs are often extremely elegant. See "Panneaux et frises propre aux Sculpteurs et Peintres inventez et dessinés par Caffieri Sculpteur se vendent chez Henry Bonnart, rue S. Jacques vis à vis les Mathurins à Paris."

⁴ "Les Caffieri," p. 213.

⁵ *Ibid.*, pp. 212, 213, 395.

⁶ I have inquired in vain for the "Sibylle Erythrée," once in the "Cabinet de la Live de Jully," Courajod, "Journal Duvaux," t. i., cclxxxvi.

Genius of France inspiring the king to unite "par un lien solide les différentes branches de la maison de Bourbon"—was never carried out, as it does not figure in the catalogue of the Duke's possessions.¹ The model was, however, exhibited in 1769, the year in which the graceful group, "l'Espérance qui nourrit l'Amour," which is signed and dated 1769, was also sent to the Salon. This group, now in the collection of M. Michel Ephrussi,² is, I think, one of the best of the class in which "La Fidélité," a smaller work belonging to Count Moïse Camondo, must be reckoned as a good example. The general outlines are not only well composed all round, but the head of Hope has that charming prettiness which was in perfect harmony with the most finished decorations of the day. In this respect the group of "l'Espérance qui nourrit l'Amour" is a more perfect example than the "Amour vainqueur de Pan" at Hertford House,³ but none of these works possesses the qualities which should inspire us with regret that Mme. Dubarry saw fit, on the death of Louis XV., to cancel her order for that of "L'Amitié surprise par l'Amour" which Caffieri was to have executed on a large scale for Choisy.⁴

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Far more entertaining probably would have been the busts, which he is known to have carried out in 1779 for Mme. Dubarry, of herself and Louis XV.—a noticeable tribute of memory five years after the death of her royal protector.⁵ In the execution of these Caffieri was not troubled by the nervousness which seems to have beset him in dealing with big work, or at any rate with big work of a virile character, of which we get an indication on various occasions.⁶ By one pretext or another he put off the execution of the Vulcan,⁷ ordered of him for Choisy, until at last he succeeded in getting it exchanged for "L'Amitié surprise par l'Amour," a subject more to his taste. In this matter his proceedings showed, as in every other critical concern, that he shrank from no step, however indelicate, by which he might push his own interests. From the day that he became a "pensionnaire du roi," he solicited favours with incessant zeal, and solicited them as of right. In 1765, whilst still a young man, he had been made "adjoint à

¹ "Les Caffieri," p. 202.

² Ex., 1874.

³ Salon, 1771; Cat. Beth. Gn., No. 1089.

⁴ Salon, 1773; "Mélanges de la Société des Bibliophiles," Communiqué par M. Pichon. A small group of subject, carried out in bronze as a companion to the "Amor vincit omnia," was exhibited in 1874.

⁵ "Rev. doc. hist.," No. 9, December, 1873, apud Guiffrey, p. 221.

⁶ The Ste. Sylvie (7 ft. 5 in.), announced at the Salon of 1775 as ready for the chapel of St. Gregory at the Invalides, has disappeared.

⁷ Salon, 1779. See also "Les Caffieri," p. 212.

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professeur" in the Academy, and had obtained the coveted privilege of an "atelier" in the Louvre, in succession to Nattier's son-in-law Challes.¹ He insisted on lodgings as well, and every time that rooms or a pension became vacant, was the first to thrust forward his supposed claims. When he was not boasting his services in the style of Cellini, he demanded commissions, or quarrelled with the conditions under which they had to be fulfilled. Employed on the decorations of the *avant scène* of the Français, he engaged in a furious encounter with Wailly and insisted on setting up Cariatides with wings and fish tails which interfered with the view of the stage.² "Entêté et très difficile à gouverner," as Natoire wrote of him 1752, he would even persist, regardless of rules and regulations, on placing his own work at the Salon. "M. Caffieri," writes Pierre in despair (26 August, 1783) to d'Angiviller, "a pendant mon absence fait transporter sa figure³ de la place où elle étoit et l'a campée tout au travers du chemin et d'une croisée du cabinet de M. Amelot." Nor would he remove it until d'Angiviller himself issued peremptory orders, "astonished at his insolence."⁴

As the motive or conduct with Jean-Jacques Caffieri was invariably self interest, it is surprising to learn that he offered a "Bouquet of Flowers" in marble,⁵ together with the group of "L'Amitié pleurant sur les cendres de son amie," to the unpopular queen after 1789, and still more surprising to find him fighting the revolutionary spirit in the younger ranks within the Academy. Our surprise vanishes when we discover his ungratified desire for the Cordon of St. Michel—denied to him on the pretext that he must first have received "lettres de noblesse"⁶—and we surmise that he wished to ingratiate himself with those in authority by denouncing his colleagues and proclaiming his own loyalty.

Of the character of Caffieri's "gifts" to the Français mention has already been made, but the very busts and casts which he had collected as a young man in Italy, were a matter for constant speculation either in money or in credit. He received, through Marmontel, in 1784, special thanks from the Académie Française for seventeen casts of the busts of various celebrities, contenting himself on this occasion with a notable public stir about his doings, but from the Academy of Painting and Sculpture he exacted a

¹ "Les Caffieri," p. 199.

² The statue of Molière.

³ "Expositions du XVIII Siècle," p. 55.

⁴ Salon, 1781.

² *Ibid.*, pp. 318, 319, 320.

⁶ "Les Caffieri," pp. 380 *et seq.*, and p. 403.

return in kind. Caffieri collected,¹ as indeed did everyone else, and when it is recorded that "il s'est plu en differens temps à orner les salles des bustes de tous les grands artistes,"² we are prepared to be told that his fellows were made on each occasion to repay his generosity by presenting him with sets of the engravings which they had in their possession.³ In one conspicuous instance, when, in 1790, he bestirred himself to save from destruction the four slaves of Desjardin's fine monument to Louis XIV. on the Place des Victoires⁴—Caffieri showed disinterested zeal for the fame of another, and this act may have been in the mind of the Academy when, on the day preceding his birthday (28 April) in the troubled year of 1792, they named him "Garde des tableaux et des sculptures de l'Académie sans tirer à conséquence pour les statuts, qui ont expressément lié cette garde à la Trésorerie."⁵ This honour he did not long enjoy. On the 30th June in the same year, the death of "M. Caffieri sculpteur et professeur," at the age of sixty-eight, is entered. He had died in his father's house in the rue des Cannelles, never having enjoyed his coveted lodging in the Louvre,⁶ and was interred, we are told, in accordance with the conditions under which he had presented the chapel to the Academy, at St. Nicolas du Chardonnet "dans la chapelle de Le Brun appartenant à l'Académie."

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Even in this matter of the chapel, in which he had an inherited right, Caffieri had played his habitual tricks. His "gift" of the chapel to the Academy was merely an act of compliance with the forgotten but express conditions of Le Brun's will, a fact of which Caffieri was probably not in ignorance when he first proclaimed his generous intention; as for his subsequent proceedings in 1777, when he sent in to the Academy the proofs of his collateral relationship to the great Director, they can only be properly described by the word "restitution."⁷

¹ See his letter to d'Angiviller on the sale of the Abbé Terray. "Les Caffieri," p. 301.

² P. V., 28 April, 1792.

³ These sets were of great importance and of no inconsiderable value. See "L'Académie Royale de Peinture et Sculpture et la Chalcographie du Louvre," Eugène Müntz.

⁴ P. V., 31 Dec., 1791. These figures are now on the wings of the front of the Invalides. The bas-reliefs are in the Louvre, Nos. 653, 654, 655, 656, 657, and 658. Sculptures T. M. Five medallions, discovered at Kew by Sir J. C. Robinson, were identified, by the present writer, as having belonged to the series of thirty-six ordered of Desjardins for the decoration of the groups of columns placed at the four corners of the "Place." See "Chron. des Arts," p. 246, 1878.

⁶ Pajou had, on 28 April, resigned his post as Treasurer and had been replaced by Leconte.

⁶ His sale took place there on the 10th August. Guiffrey, "Les Caffieri," p. 458.

⁷ P. V., 5 July, 1777.

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At the present moment, there are once more many houses in which the decorative statuettes of Jean-Jacques Caffieri find themselves in friendly surroundings, and they require these surroundings, coloured by the taste of their own day, for their just interpretation. To appreciate his busts, no such atmosphere is absolutely necessary, although even in his busts those are the best in which the subject lends itself to rapid treatment and brings into play that vivacity and lively sense of decorative value which reminds us of the close connection of every member of his family with the various branches of ornamental art. His delightful Mlle. Luzi—exhibited at the Salon of 1781, and again, in 1877, when in the collection of M. Poullain,—and the charming portrait of a “Danseuse,” which belongs to M. Jacques Doucet, are both admirable illustrations of this special quality. We have the unusual advantage of being able to compare three versions of this last most interesting work. One, a “plâtre plein,” bearing the inscription “J. J. Caffieri Faicit 1770,” is in the library of the town of Versailles; these words reappear on the terra-cotta in M. Doucet’s collection, but the marble example, which belongs to the marquise de Trétaignes, bears neither signature nor date. The marble bust shows, as is so often the case, a want of accent as compared either with the very fine terra-cotta of M. Doucet, or with the “plâtre plein” at Versailles¹ of which I give a reproduction, and which I think as superior to the terra-cotta as that is to the marble example.² In this remarkable bust the insignificant features are lit with a wonderful animation. The charming neck is well displayed by the backward movement of the head—popular with the sculptors of the day, who found in this gesture a convenient means of balancing the fashionable masses of hair.³ A characteristic touch of pertness, veiled by an air of soft allurements, marks the individuality of the portrait, which has been supposed to be that of Mme. Dubarry. This is obviously absurd. The bust represents a very young woman, possibly yet in her teens, but at the date of its execution Mme. Dubarry was aged thirty-four, nor does it offer any trace of resemblance to the aspect or features of the famous portrait of that lady by Caffieri’s fellow pupil, Pajou, now in the Louvre.

¹ In. gén. Mon. civ. Prov., t. i., p. 11.

² I write from notes made, necessarily, at different intervals of time, but I think it impossible to pronounce a final judgment on such points as these unless the works can be brought together for the purpose of comparison.

³ There is a terra-cotta, in the Louvre, by Caffieri, which shows the same turn of the head.



PORTRAIT OF A "DANSEUSE." BY JEAN-JACQUES CAFFIERI.
(*Bibliothèque de Versailles.*)





Pajou,¹ like Caffieri, had the good, or ill-fortune to achieve early success. In 1748, at the age of eighteen, he carried off the Prix de Rome, and when he returned to Paris his future was assured. Agréé promptly by the Academy, he was shortly after successfully defended by them against a *saisie* made on him by the "maîtres peintres de l'Académie de Saint Luc."² The "maîtres" fought hard, but finally gave way, declaring they were in ignorance that Pajou was an agréé, but they maintained that he was serving as "prête nom"—presumably for someone who had not the necessary qualification. This objection was, however, also disposed of by the production of "un marché écrit" in which Pajou figured as the "entrepreneur."³ Shortly after (January, 1760) Pajou was received on his "Pluto and Cerberus" (Louvre) and continued thenceforth to be constantly employed on Royal commissions,⁴ in the decoration of public buildings, of Royal palaces and other works of importance.

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One of Pajou's earliest works, now in the "Académie des Arts" at St. Petersburg, represents the Empress Elizabeth in her nightcap and wearing the uniform of the Guards, urging on her Grenadiers to attack the palace of the Emperor Ivan. Inside this interesting monument is, we are told, a vase which encloses the order of St. Andrew, which, on that memorable night, the Empress took off and presented to her companion, the Princess Anastasia of Hesse Homburg, by whom the work was commissioned, and who had her own share in the proceedings commemorated by a composition in which she was represented, "sous les traits de Minerve," in the act of placing the cordon bestowed on her by the Empress within the urn consecrated to "Friendship, on the altar of Immortality."

This bas-relief, which was exhibited by Pajou together with his diploma work at the Salon of 1759, was the prelude to various other commissions from abroad. A clock for the King of Denmark, the model for which he produced in 1765, reminds us of the still existing decoration of the "Cadran de l'horloge" at the Palais de Justice in Paris.⁵ A marble tomb for General Betski—a relation probably of Falconnet's tormentor, the Director-General,—appeared at the Salon of 1767, and amongst the drawings which

¹ 1730-1809. R., 26 Jan., 1760; Adj. à professeur, 30 July, 1762; Recteur, 7 July, 1792.

² P. V., 28 April, 1759.

³ P. V., 30 June, 1759.

⁴ "Mémoire des œuvres de Pajou pour Mme Dubarry." *Mélanges de la Soc. des Bib.*, 1856, Communiqué par M. Pichon.

⁵ In. gén. Ed. Départementaux dans Paris, pp. 43, 88.

Pajou contributed to the Salon of 1789, the year in which, as "Garde des Antiques du roi," he ventured to thwart the redoubtable Marigny,¹ was a "Projet du tombeau pour un Seigneur de Russie"—an immense monument which was designed to commemorate the filial piety of Count Cheremetief.

The majority of Pajou's commissions were, however, as the catalogues of the Salon show, given by the Crown or by the amateurs of Paris. At the outset, he is ordered to execute a St. Augustin² for the Invalides and a St. François de Sales³ for St. Roch. La Live de Jully,⁴ Pâris-Monmartel,⁵ Boucher, "Peintre du roi," and the duchesse de Mazarin are amongst the more notable names of these patrons. A figure of "l'Amour" was Boucher's commission, and for the duchess, in 1769, Pajou treated the essentially decorative theme of "l'Amour dominateur des Eléments." In that year, too, he sent to the Salon his *esquisse* for the tomb of King Stanislas, a statuette of "la feue Reine" and four figures destined for the garden front of the Palais Royal,⁶ belonging apparently to a series of which two—"La Magnificence" and "La Sagesse"—had already been shown in 1767. At a later date, we find him employed by Mme. Dubarry at Luciennes, representing her as "Hébé, Déesse de la Jeunesse," and carrying out a marble statue of "L'Abondance" for the famous "Pavillon."⁷

It is to Versailles that we must now go, if we wish to see Pajou's most remarkable work. Not to the church of St. Louis, although the bas-reliefs of the exterior and the *bénitiers* executed from his designs are there still in place,⁸ but to the Opera, where Pajou carried out—in conjunction with Vernet's brother-in-law, Honoré Guibert—a scheme of great magnificence, which delighted the public, then much out of humour with Soufflot's failure in his similar task at Paris.⁹ The Opera house of Versailles is the finest

¹ In this capacity he demanded the restitution of the marble statues with which Marigny, during his administration, had decorated Ménars. N. A., 1874, pp. 366, 367. He was appointed in succession to Coustou in 1777. See P. V., 30 August, 1777.

² Salon, 1761.

³ Salon, 1765.

⁴ 1761, marble statuette of "Peace"; 1763, statuette of "Painting"; 1765, "buste en marbre."

⁵ 1761, a "Fleuve" of gigantic proportions in stone for Brunoy. See also "d'Arg. Env. Paris," p. 356.

⁶ Four seated figures personifying: "Talents militaires, Prudence, Libéralité, et les Beaux Arts." In. gén. Mon. civ. Paris, t. i., p. 119.

⁷ Salons, 1771, 1773.

⁸ In. gén. Mon. rel. Prov., t. i., p. 136; "d'Arg. Env. Paris," p. 145; Salons, 1761, 1765.

⁹ Comptes des Bâtiments, 1770; Mém., Bachaumont, 24 Jan., 1764, 26 Jan., and 26 Feb., 1770.



APOLLO. By AUGUSTIN PAJOU.
(*Opera, Versailles.*)

example of sculptural decoration furnished by the end of the century, as the gallery of the "Banque de France" is the most typical illustration of the beginning. One portion of this decoration—the admirable reliefs of the twelve months with the signs of the Zodiac, by which the lower tier of boxes round the pit are panelled—reminds us that to Pajou fell the task of supplying the three figures needed to complete Goujon's fountain when it was transferred, in 1789, from its original position to the centre of the Place du Marché des Innocents.¹ If he were unable to endow the three nymphs which he added to the monument with the naïf freshness of the earlier work, Pajou, at least, succeeded in reaching something of that exquisite discretion in the treatment of relief by which the elder sculptor's work was always distinguished; for the studies into which he had been drawn by his decorations for the Versailles Opera, seem to have brought out in him the true sense of what constitutes the beauty of low relief, and he resists the common temptation to disengage his subject from the surface out of which it should but emerge.

The Pupils of Jean-Baptiste Lemoyne: Jean-Jacques Caffieri and Augustin Pajou.

Of the orders for the gallery "des Grands hommes" Pajou had no inconsiderable share. Descartes, Bossuet, Turenne, Lamoignon, Pascal,² all fell to his lot,³ but of these, the two—Pascal and Bossuet—by which he is still represented at the Institut, of which he was an original member, are not of first-rate interest or quality. They do not, indeed, compare favourably with the Montesquieu of his son-in-law, Clodion, which is a remarkable statue, on account both of the skilful casting of the draperies and of the fine expression of the head. To Pajou is, however, due the interesting statue of Buffon at the "Jardin des Plantes," a commission which had its origin in a Court intrigue. It is said that whilst Buffon, who was "Intendant du jardin du roi," lay ill in the early months of 1771, "on disposa à son insu, en faveur du comte d'Angiviller, déjà comblé de places et de pensions, de sa survivance qu'il destinait à son fils."⁴ On the unexpected recovery of the invalid Intendant, Louis XV. "érigea ses terres en comté" and—finding even this honour insufficient to appease Buffon's deep resentment—ordered the execution of this statue, which formerly occupied a commanding position on the stairs leading to the "Cabinet d'his-

¹ In. gén. Mon. civ. Paris, t. i., pp. 191-193.

² Salons of 1777, 1779, 1781, 1783. The Lamoignon ordered for 1789 does not appear to have been exhibited. The model for the statue of Turenne, intended for the Ecole Militaire, was exhibited in 1773.

³ "Expositions du XVIII Siècle," pp. 49, 105, 113; In. gén. Mon. civ. Paris, t. i., pp. 7, 8.

⁴ See "Grand Dictionnaire universelle du XIX Siècle," t. i., p. 1391.

The
Pupils of
Jean-
Baptiste
Lemoyne:
Jean-
Jacques
Caffieri
and
Augustin
Pajou.

toire naturelle," but is now to be found in the "Salle des Poissons."¹

The success of this not very excellent statue, which is signed and dated 1776, had probably led to Pajou's nomination for the execution of the series of similar works by which it was followed, and their success, in turn, decided his selection by the *Etats du Languédoc*, in 1784, for the statues of Duquesne and Colbert, which formed part of the vast project which had been approved by Pigalle for the decoration of the *Place du Peyrou*.² This class of work, the portrait statue, was not, however, favourable to Pajou's genius. His decorative statues, in which he sometimes—as in the "Neptune" now in *M. Pillet-Will's* collection—attains a fine air of seventeenth century flourish, and his statuettes, when animated by the same intention, are often distinguished by a rare elegance of treatment. Of these I prefer, on the whole, those which appear to belong to the earlier years of Pajou's career. The little marble statuette of *Ceres*, lent by *Madame Burat* to the exhibition of 1888, the "Bacchante with the infant *Bacchus*," now in the *Louvre*—a small model of which, "qui sera exécuté de grandeur naturelle pour *M. le Marquis de Voyer*," figures in the catalogue of the *Salon* for 1765—show no trace of the tiresome pretensions which stamp his pseudo-classical "*Psyché abandonnée*." The plaster of this work was exhibited in 1785³ but the marble figure, now in the *Louvre*, was, it is said, refused admittance to the *Salon* of 1790, on account of the too close resemblance which it presented with a notorious beauty of the day. This intention of personal portraiture is heightened by the trite details introduced in the accessories, details to which *M. André Michel* has justly called attention⁴ as embodying the willing homage paid by Pajou to the new ideas, which drew him into an attitude as uncompromising as that of *David* when the *Academy* was troubled by the movement of the *Revolution*.⁵

It is curious to note in this connection that Pajou, who, like many other artists, had remained insensible to the direct appeal to classic precedent as long as it was only a novel element in artistic

¹ There are busts, replicas of the head of the statue, both in marble and plaster, at the *Jardin des Plantes*. In *gén. Mon. civ. Paris*, t. ii., pp. 97, 103, 111, 115, 116.

² *N. A.*, 1872, p. 388.

³ *Musée de Montpellier*. In *gén. Mon. civ. Prov.*, t. i., p. 363.

⁴ *G. B. A.*, 1889.

⁵ The drawings which, like *Bouchardon*, he was in the habit of exhibiting at the *Salon*, show an increasing bias towards examples of classic heroism. One of these, exhibited in 1771, "The soldiers of *Camillus* surprising the *Veiens* at their sacrifices, etc.," was engraved by *Martin* in 1776 and dedicated to *d'Angiviller*.

MME. DUBARRY. BY PAJOL.
(No. 774, Sc. T. M., Musée du Louvre.)



interpretation, succumbed to its influence as soon as it was presented as a guarantee of moral regeneration. Neither Pajou, nor any who were in the same case, could however escape the Nemesis of a divided purpose. Certainly the most genuine examples of Pajou's art are to be found either in his earlier works, inspired by purely decorative motives, or amongst the immense series of admirable and interesting busts which he produced at every period in his career.¹ If the Buffon of 1773, now in the Louvre,² must yield the palm to Houdon's remarkable version of the same subject, the Carlo Bertinazzi,³ which seems to have been one of the three anonymous portraits exhibited at the Salon of 1763—as Pajou dates and signs it in that year—the Louis XVI. at the Trianon,⁴ and the famous Mme. Dubarry,⁵ are all characterized by an easy suavity and breadth, distinct from the alert aspect of Jean-Jacques Caffieri's best works if outmatched by the splendid vigour of Houdon—whose fine style lent itself with equal mastery to the rendering of the most delicate or the most masculine forms.

The
Pupils of
Jean-
Baptiste
Lemoyne:
Jean-
Jacques
Caffieri
and
Augustin
Pajou.

This suavity and breadth are the two most constant features of Pajou's work, which otherwise lacks individuality. He belongs in truth to that group of artists whose exquisite sensibility to surrounding influences hinders them from taking a continuous direction on their own account. The diverse and brilliant achievements which he has left us—his "Salle de l'Opéra," his busts, his "Psyché abandonnée"—cannot therefore impress us as forming a coherent and characteristic whole, but this absence of definite and ordered development is in itself an attraction, for it is the result not of want of intelligence or purpose, but of that enchanting facility with which Pajou's delightful genius lent itself to every varied form of style and expression.

¹ Amongst those of more than average interest are la Live de Jully, the Marquis de Mirabeau, Mme. Aved, and M. Baudouin fils, in 1765; a series of the Royal family of France, 1767; Ducis, 1779; Grétry for the Etats de Liège, 1781; Mme. Vigée-Lebrun, 1783, 1785, and Lemoyne in 1789. For this last see "Musée de Nantes," No. 174. In. gén. Mon. civ. Pro., t. ii.

² No. 773, Sculptures T. M. Louvre, to be compared with No. 714 by Houdon.

³ Terra-cotta, Comédie Française, where we also find the marble bust of Dufrenoy, signed and dated 1781, the year of its exhibition. For these collections see In. gén. t. i.

⁴ Ex. Salons, 1777-1779.

⁵ Musée du Louvre, No. 774.



CHAPTER X

THE PUPILS OF PIGALLE—JEAN-ANTOINE HOUDON AND CLAUDE MICHEL DIT CLODION

The
Pupils of
Pigalle :
Jean-
Antoine
Houdon
and
Claude
Michel dit
Clodion.

A FAR more interesting figure than that of either Pajou or Jean-Jacques Caffieri is that of Jean-Antoine Houdon,¹ who came under the direction of Pigalle from the atelier of Michel Ange Slodtz. Houdon was the true successor of Pigalle and the channel by which the influence of that great artist was conveyed to the modern school.

Obtaining the Grand Prix at the age of twenty,² he distinguished himself greatly whilst yet a student at Rome. There he produced the fine statue of St. Bruno³—of which Clement XIII. politely said, "He would speak were it not that the rules of his order enjoin silence"—and the famous "Ecorché,"⁴ a figure which with its companion, executed after his return to Paris, is part of the necessary furniture of every school of art. On this "figure d'écorché qu'il a faite avec toute l'étude dont il est capable," Houdon was agréé by the Academy on the 30th September, 1769, and he added to the value of the work which he presented by giving a plaster cast of the "Ecorché" to the school for the use of students. So much importance did he attach to these studies that, twenty years later,⁵ in spite of the enormous mass of work which he was producing, he yet found time to continue his scientific studies, and called on the Academy to select one of two more "écorchés,"

¹ 1741-1828. R., 26 July, 1777 ; Adj. à Prof., 1792.

² P. V., 29 August, 1761.

³ In the Carthusian Church of Sta. Maria dei Angeli, Rome.

⁴ At the Ecole des Beaux Arts.

⁵ P. V., 10 April, 1790.



DIANA. BY HOUDON.
(*Head of the marble statue in the Hermitage*)



which he was exhibiting in their rooms. In 1792,¹ having been appointed "adjoint à Professeur," he marked his entry on his new duties by the present of another "figure de l'Ecorché, qu'il a exécuté en seconde afin d'avoir l'Ecorché dans differens mouvements." Yet again he writes to Bachelier saying (20 vendémiaire an 3) that he had dedicated his life to "l'anatomie et l'art de fondre," and adds, "quoique père de famille je fondis mon Ecorché en 1792."²

The Pupils of Pigalle: Jean-Antoine Houdon and Claude Michel dit Clodion.

Houdon's model for the graceful statuette of Morpheus, his diploma work, now in the Louvre, was exhibited in 1771,³ and on this success Houdon at once received the usual tribute of orders from Russia.⁴ Catharine II. had then begun to tire of her incomparable Falconnet, and commissioned Houdon to execute her bust, which appeared at the Salon of 1773, together with monuments for two Princes Galitzin⁵ and portraits of princes and princesses of the reigning house of Saxe Gotha. These last gave so much satisfaction that Houdon was at once ordered to prepare a project for a memorial chapel to Louise-Dorothée, the late duchess, which he exhibited in 1775⁶ and two years later, when he sent to the Salon the famous "Buste en marbre d'une Diane, dont le modèle, de grandeur naturelle, a été fait à la Bibliothèque du Roi," we find that this Diana is to be executed in marble and placed in the gardens of the Duke of Saxe Gotha. The Duke, who had rejected Houdon's project for the Memorial chapel, possibly did not scruple to decline the Diana, and there seems no doubt that the work was eventually purchased by Catharine of Russia, for the marble version, signed and dated 1780,⁷ is now at the Hermitage. There is a legend, due probably to the non-appearance of the model at the Salon, that the hanging committee, shocked by a certain freedom of detail—not permitted by the "ancients" according to Quatremère de Quincy even with a "suivante de Vénus"⁸—had declined to allow the Diana to be represented otherwise than by her bust.

¹ P. V., 7 July, 1792.

² See the letter cited by Legrelle et Délerot.

³ The marble was not exhibited until 1777. See on this work, N. A., 1879, pp. 269-271.

⁴ Montaiglon et Duplessis. Rev. univ. des Arts, t. i., p. 415.

⁵ Projects in clay for the tombs of two other princes of this family were ex. Salon, 1777.

⁶ I learn through a friend at Gotha that this project, for the execution of which Houdon asked 46,000 lt., was disapproved by Hofrath Reiffenstein, the architect to the Duke Frederick III., and not carried out.

⁷ Clement de Ris; N. A., 1879, p. 462.

⁸ Not. Hist., t. i., p. 394. Quatremère de Quincy states that the "Diana" was produced after Houdon's return from America (in 1785). He refers possibly to the second repetition of the subject in bronze, which is now in the Louvre.

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This bust—a work of surpassing beauty—is now in the collection of Mme. de Grefulhe, and the head, which is said to be a portrait, is, nevertheless, far more noble in character than that of the statue at St. Petersburg which is here reproduced—"vraie sœur" though it be of the Vatican Apollo.¹

Poised on one foot, the marble figure receives support from a group of rushes springing from the marshy ground over which the huntress is supposed to tread. In the bronze repetitions of the figure, this support is needless, and that in the Louvre, which bears the date 1790 as well as the earlier one, dated 1782, is poised on the left foot, the bow inclined downwards from the left hand whilst the arrow in the right indicates the point to which the eyes of the goddess are directed. The earlier of these two bronzes was purchased by Lord Hertford in 1870, and is now at Hertford House. It is the work to which Houdon refers in his letter to the Director-General of August 12th, 1782. He then invites him to visit "une Diane de sa composition qu'il vient de couler en bronze."² It bore an inscription stating that it was executed for M. Girardot de Marigny,³ for whom Houdon carried out, in 1790, the companion, Apollo, the base of which is also inscribed, "Houdon F. 1790 pour Girardot de Marigny négociant à Paris," and which is now in the possession of M. Léopold Goldschmidt. The bronze Diana figured at the Salon of 1783. "Et c'est si bien un bronze !" says M. André Michel in words I cannot better, "Quand il exécuta la Diane en marbre de Saint-Petersbourg, il dut prêter à la svelte et fragile chasseresse un indispensable appui. . . . Plus le carquois ! plus de roseaux, plus d'entrave ; rien n'arrête l'essor de la silhouette presque aérienne, rien n'alourdit l'harmonieux élan de la démarche." The second repetition in bronze of the same subject is probably that of which Houdon writes in January, 1784, when he informs d'Angiviller that "le samedi 24 Janvier il doit couler une statue en bronze, afin qu'il en soit témoin, si son temps le lui permet."⁴ It remained in the sculptor's hands and did not leave his studio till after his death, when it went directly to the Louvre. The letters addressed by Raoul-Rochette to M. de Cailleux, Houdon's nephew, in which the purchase and removal of the statue from the Bibliothèque Nationale to the Louvre are discussed, were published 1879,⁵ and entirely dispose of the doubt which was

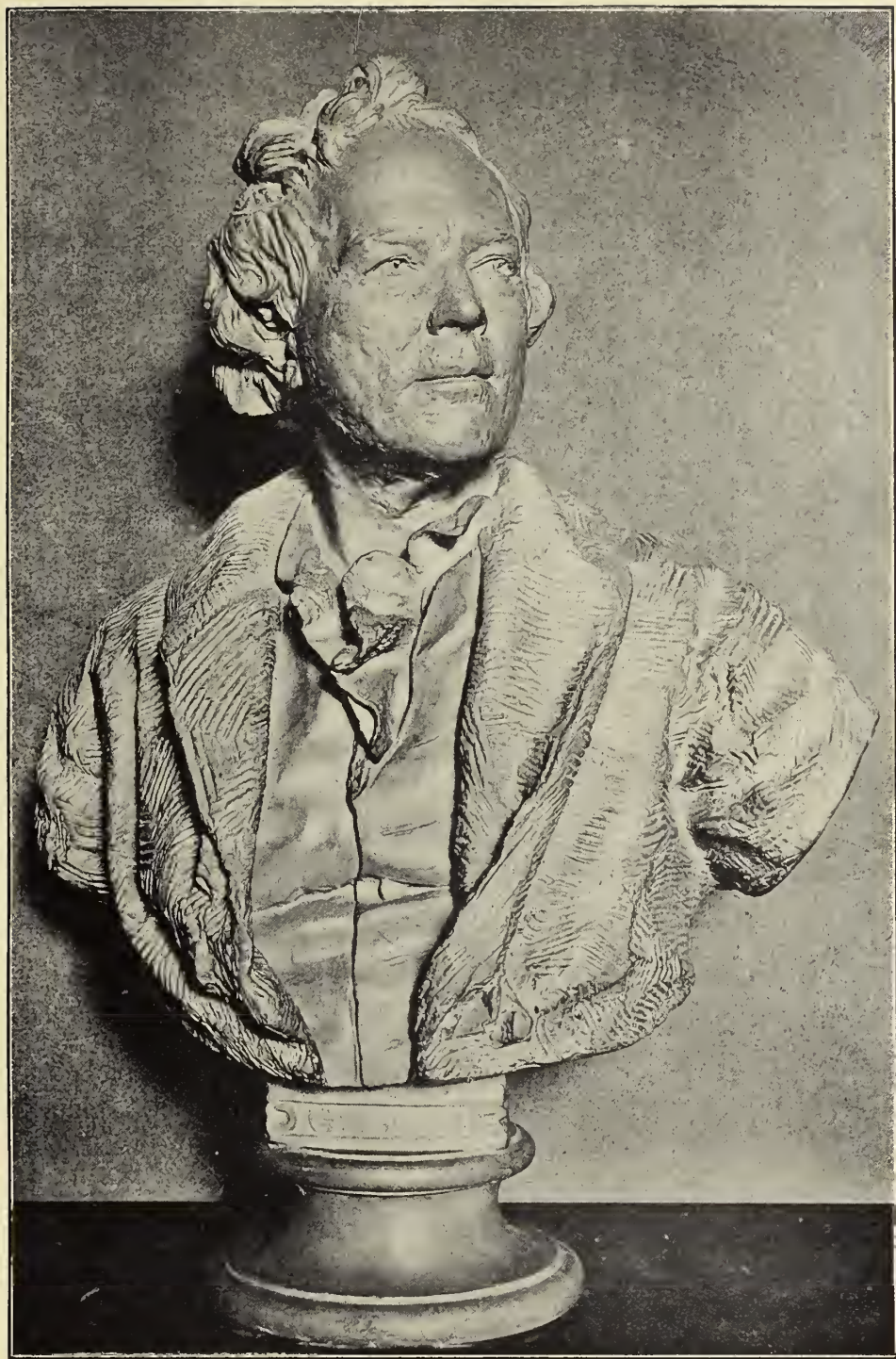
¹ "Journal de Paris," 14 April, 1778.

² A.N.O.¹ 1213, quoted by M. André Michel, G. B. A., 1889, p. 281.

³ A. de l'A. fr., t. vi., p. 235.

⁴ A.N.O.¹ 1215, cited by M. André Michel, G. B. A., 1889, p. 282.

⁵ N.A., 1879, p. 269.



CHRISTOPHE GLUCK. BY JEAN-ANTOINE HOUDON.
(*Royal Museum, Berlin.*)

thrown by M. Barbet de Jouy, on the date, "1790," which appears on the base of this example.¹ Its authenticity as the third and last version of Houdon's famous Diana is now established beyond dispute.

The Pupils of Pigalle: Jean-Antoine Houdon and Claude Michel dit Clodion.

Another matter which has also long been in question—the date at which Houdon executed his busts of Voltaire—has been settled by his later biographers.² It is at present an accepted fact that they were produced during Voltaire's last visit to Paris. In April, 1778, the writer of the "Mémoires Secrets" mentions Houdon's bust of Molière,³ and adds, "il vient d'exposer Voltaire."⁴ Touching details of the last sitting given at this date—a few weeks before his death—by Voltaire to Houdon, then engaged on the fine seated statue for the Français, are preserved in the report of a speech by a certain M. Villevielle (probably the marquis de Villevielle of the letters⁵) on the 5th January, 1803, at the inauguration of a statue of Voltaire by Houdon in the Musée of Montpellier.⁶ Houdon had complained to Villevielle that the old man's face lost, as he sat, all trace of life, save painful signs of weariness and irritation, and it occurred to Villevielle that at the last sitting it would be well that he should secretly bring with him the crown which Brizard, the actor—whose portrait is now "remisé" by the administration—had placed on Voltaire's head on the day of his triumph at the Français.⁷ "Je prévien M. Houdon," says Villevielle, "que je m'élancerai à un signal convenu sur l'estrade où était placé M. de Voltaire et lui suspendrai la couronne sur la tête." The scheme was carried out and had the desired effect of rousing the failing spirit. Physical sufferings, which were already becoming acute, were for an instant forgotten, and Houdon saw in all its fire and life an expression which revealed the very soul of the man. It was but for an instant, and bursting into tears

¹ "Sculptures T. M. Louvre," p. 156, ed. 1876.

² Montaiglon et Duplessis, *Rev. univ. des Arts*, 1885, t. i.; Délerot et Legrelle. See *Salons* 1779, 1781, 1791.

³ See also "Journal de Paris," 10 March, 1778. See "Correspondance," In. gén. Mon. civ. Paris, t. i., p. 133.

⁴ A head of Voltaire, signed "Houdon, 1778," is in the collection of M. Léopold Goldschmidt, and is a replica of the marble at the Ministry of the Interior. A bust, bearing the inscription "Arouet de Voltaire né à Paris en 1694 et mort en 1778. F. Houdon, 1778," was bought by a dealer at Mr. Alfred Morrison's sale in February, 1900.

⁵ See d'Alembert to Voltaire, 25 August, 1776; cited by M. Jusserand in "Shakespeare en France," p. 303.

⁶ This is a terra-cotta repetition of the statue at the Français still in the Musée de Montpellier. In. gén. Mon. civ. Prov., t. i., p. 363.

⁷ Got, "Apropos du Musée," etc., G. B. A., 1886.

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Voltaire cried, as the crown touched his brow, "*Que faites vous, jeune homme! Jetez-la sur ma tombe qui s'ouvre.*"¹

The bust which Houdon gave to the Français in exchange for "une entrée" was not even finished at the date of the old man's death. Exhibited in the "Salle" of the Academy on 25th August, 1778, it was placed in the Comédie on 18th February, 1779.² Like the brilliant work now in the Louvre and the replica in the Academy of Sciences at Berlin,³ it has the strange aspect of an antique work wearing a modern expression. The fine seated statue in the Hermitage, executed in "bronze doré" by Houdon for the Empress Catharine,⁴ preceded by some years the date at which that in marble, given by Madame Denis to the Français on September, 1780, was produced. The marble figure was not exhibited till 1781, the year in which Houdon showed his statue of Tourville, a commission from the crown in 1779,⁵ a reduction of which, made for Sèvres, was executed for the Salon of 1783. Both these works were amongst those saved from destruction by Lenoir, who gathered into the "Musée des Monumens Français" the busts of Louis XVI., of Marie-Antoinette, of Molière, and of Voltaire by "M. Houdon" who is, he adds, "célèbre par sa belle statue de Voltaire et par celle de Tourville."⁶

In 1785, the year in which Pigalle died, Houdon started for America with Franklin, in order to model the head of Washington, for the statue which he had been commissioned to execute by the parliament of Virginia. Franklin and Jefferson, who had been entrusted by Benjamin Harrison with the choice of a sculptor, decided naturally in favour of Houdon who had already (1781) produced, for the same body, two busts of Lafayette—one of which went to Richmond, whilst the other found its place with the municipality of Paris—and had also obtained a great success

¹ "Les Caffieri," p. 281.

² Desnoiresterres, "Iconographie Voltairienne," pp. 99, 118.

³ This bust (marble)—which is one of the ornaments of the "Pavillon Allemand" at the Paris Exhibition—also bears the inscription, "Houdon F. année 1778," which suggests that Houdon continued to repeat examples of the original work as long as there was any demand for it. See note 5, p. 132.

⁴ Desnoiresterres, "Iconographie Voltairienne," pp. 117, 118. Ex. Salon, 1779.

⁵ The obligation to furnish these "petits modèles" for Sèvres was imposed in 1782. Guiffrey, "Expositions du XVIII^e Siècle," pp. 108, 119, 121, 123.

⁶ "Musée des Monumens Français," t. v., pp. 49, 158, 160. Amongst other less well known works by Houdon may be cited his bust of "Minerva" in the Court of the Institut, the image of which appears on the paper and publications of that body; the statue of Henri IV. in the garden of the Palais Royal, and the terra-cotta bust of Palissot in the Salle de la Mazarine. In. gén. Mon. civ. Paris, t. i., pp. 6, 111, 314.



VOLTAIRE. BY HOUDON.

(Property of the Théâtre Français, now sheltered in the Louvre.)



with his bust of Franklin himself.¹ Unwilling to undertake the work from portraits, Houdon at once asked for leave to visit America.² With like zeal, hearing of Rousseau's death in 1778, Houdon had at once gone off to Ermenonville, and had taken the mask of the dead with his own hands,—a pious care to which we owe the magnificent bust in the Louvre, and the even more interesting terra-cotta of the Bibliothèque de l'Ecole des Beaux Arts, in connection with which may be mentioned the small model belonging to M. Jacques Doucet, so fine is it in style.³

The Pupils of Pigalle :
Jean-Antoine Houdon and Claude Michel dit Clodion.

Sailing from Havre with Franklin on the 22nd July, 1785, and having arrived in Philadelphia on the 14th September, Houdon went out to Mount Vernon, spent a fortnight there with Washington, completed his notes and returned immediately to France. From a letter of Jefferson's we learn that he was already at work, in Paris, on 4th January, 1786. The terms on which the work had been undertaken were, for that day, sufficiently liberal: all the expenses of the American journey were defrayed by the parliament, for Houdon and for his two assistants, and the sum of 25,000 lt. was to be paid for the statue, on which the sculptor at once began to work. At the close of the year the model was complete, and the "continueurs" of Bachaumont note on 16th December, 1786, that M. Houdon is showing to amateurs the bust of General Washington.⁴ The statue itself was exhibited at the Salon of the following year, where it appeared in company with the bust of Lafayette, ordered for Virginia in 1781, the execution of which was followed (1789) by that of a bust of Jefferson, who, at a later date, himself became President of the United States. Before the statue of Washington had been completed, there had been much discussion, ended by the General himself, as to whether he should figure as a hero in classical garments or wear modern clothes. Finally he was represented in his general's uniform, standing with a plough behind him, one hand resting on a *faisceau* symbolic of the thirteen United States, the other ready to draw the sword. After having been exhibited in Houdon's studio in 1792, the statue was sent to America to be erected at Richmond, the capital of Virginia.

Amongst the most famous and popular works by Houdon must

¹ A terra-cotta repetition of this work was exhibited in 1889.

² N. A., 1878, p. 59.

³ A marble bust "appartenant à M. le Marquis de Gerardin" was exhibited at the Salon of 1779. Another "Rousseau," apparently of small size in marble, appeared in 1789, together with "heads of Buffon and Diderot." A fine terra-cotta is at Versailles. In. gén. Mon. civ. Prov., t. i., p. 10.

⁴ T. xxxiii., p. 274, apud Dussieux, p. 250, 2nd edition. The "esquisse en plâtre" for the statue was exhibited 1793.

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be reckoned "La Frileuse," a marble statuette of which is now in the Musée de Montpellier. This statuette, which is signed and dated "Houdon F. 1783", once belonged, as did its companion "L'Été," to M. Creuzé Delessert, by whom both were given to the museum, in 1828, when he was Prefect of the Hérault.¹ It has been supposed that these two statuettes are the two referred to by Pierre in his letter to d'Angiviller of the 9th August, 1785. "On a apporté," he says, "deux petites figures de M. Houdon demie nature, l'une qui est drappée n'est pas merveilleuse. L'autre pourroit bien ne pas passer à cause de son genre de nudité. Une figure qui est toute nue n'est pas si indécente que celles qui sont drappés avec une fausse modestie . . . Il faut pourtant observer que cette figure est la meilleure des deux et que l'on pourra la nicher dans un angle afin de ne pas exposer etc. etc."² The suggestion that "La Frileuse" should be put in a corner where her back would escape observation was approved by d'Angiviller, but there seems to have been, at this date, an unusual susceptibility to certain influences on the part of the hanging committee. The cast of Pajou's "Psyché abandonnée" was, as we have seen, the cause of some uneasiness, and on September 16th, Pierre returned to the subject,³ adding that many had taken exception to the "Bacchante" of Lebrun,⁴ and the "Bacchus" of Boizot⁵ but as the public had said nothing, the best course was to let things alone. One of the two figures by Houdon was probably "L'Été" which is signed and dated 1785, but I have some doubt as to whether the criticisms of Pierre do apply to "La Frileuse." As this charming figure had been previously treated by Houdon life-size in marble, and exhibited at the Salon of 1783, it is difficult to believe that the feeling as to its character could have changed so completely within two years. One thing is certain, the "livret du Salon" for 1785 does not contain any mention of these two statuettes. The list of Houdon's exhibits shows only busts in plaster and in marble, and some "Portraits" and it seems improbable that, even if put in a

¹ Quatremère de Quincy, *Not. Hist.*, t. i., p. 397. They are Nos. 569 and 570 of the Catalogue of the Musée Fabre. See also *Mon. civ. Prov.*, t. i., p. 363. In 1793, Houdon again exhibited "Une petite Frileuse," and in 1796 another of small size in marble.

² Guiffrey, "Expositions du XVIII^e Siècle," pp. 74, 77.

³ Letter quoted by M. André Michel, *G. B. A.*, 1889, p. 283.

⁴ This sculptor is probably the Lebrun who was "premier prix de sculpture" in 1756. *A. de l'A. fr.*, t. v., p. 297.

⁵ 1743-1809. *R.*, 28 Nov., 1778. His statuette of "L'Amour" (1772) is a more taking work than the "Méléagre" on which he was received, but his "Victoire" and allegorical figures of the "Fontaine" in the Place du Châtelet, Paris, are his most noteworthy achievements.

corner, all mention of their presence could be avoided. The difficulty, it is clear, arose within the Academy, for we may infer from St. Aubin's sketch of "Plusieurs personnes, dont un Turc, sont arrêtés devant une statue de Vénus"—Mignot's Venus at the Salon of 1757—that the public was not sensitive on this head. A bronze repetition of "La Frileuse" exhibited in 1791 was bought, it is said, for the King of Prussia, but is not in the Berlin Museum (as I was assured by the courtesy of M. Friedländer) and to inquiry made on my behalf at the Oberhof-marschall Amt, the reply received was that "Dass werk, Houdon's 'La Frileuse,' befindet sich nicht im Besitz S.M. der K.K." There is, however, a bronze repetition, recently at Bagatelle, in the possession of Sir John Murray Scott, by whose permission I give a reproduction of Houdon's little known "Baigneuse." This important work, which is signed and dated "Houdon. 1782." has, as will be seen from the illustration, suffered greatly, not only from the action of the weather on the surface modelling, but from neglect and injury, especially in the case of the left foot which all but touches the water in the grotto in which the statue is placed. There is, however, something still to be seen of the graceful general outlines and attitude which, combined with the romantic suggestions of the surroundings, plead in favour of this cruelly neglected nymph.

Recently, also at Bagatelle, but now in London, in the same hands, is the brilliant bust of Sophie Arnould, as Iphigenia, which is a comparatively early work, having been exhibited at the Salon of 1775. The style of this admirable conception, the fine taste with which the draperies are cast, and the beauty of the execution, make it worthy to be cited amongst the triumphs of Houdon's art. If indeed we recall the equally masterly presentment of very different types,—the noble terra-cotta bust of Gluck at Berlin,¹ of which I give a reproduction; the speaking Barnave of the Bibliothèque of Grenoble; the profound reading of an intellectual scoundrel, with a sensual mouth and mocking air, which we get in his amazing Cagliostro;² if we place beside these his fascinating Mme. de Seraucour³ and remember the superb beauty of Mme. de Grefulhe's "Diana," we see that Houdon was an in-

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¹ Ex. 1775. There was, in addition to the marble version at the Louvre, in my opinion inferior to the Berlin bust, a bust of Gluck, exhibited 1777 by Houdon, at the Opera, which was destroyed by fire in 1873. In. gén. Mon. civ. Paris, t. i., p. 64.

² Still at Bagatelle when Lady Wallace died. I noticed there another bust by Houdon, in marble, of an old man, recalling the type of Franklin, which was, I think, exhibited in 1888. No. 77, "Cat. de l'Exposition de l'Art Français," etc., etc.

³ At Hertford House, where also we find a bust of Mme. Elisabeth.

novator. He instinctively divested his sitters of all those extraneous circumstances which prevented him from getting at their human character, and stripped from them the adorable airs proper to the fashion of their day. In so doing he set an example to which men of a later day could appeal from the insincere formalities of the school of the First Empire.

His finest portraits—like his charming busts of the Brongniart children¹—belong to the earlier period of his life ; they belong to the years of the Diana and the Voltaire, but none of those which he produced falls below a very high level of execution, and the list of his sitters is a roll-call of illustrious names. To Monsieur, Madame, Madame Adelaide, Madame Victoire, Louis XVI,² succeed Buffon,³ the Bailli de Suffren,⁴ Lepeletier⁵ and all the Encyclopædists.⁶ After the heroes of the American revolutionary war come Napoleon and Josephine. Replicas of these works are not uncommon. “Le citoyen Houdon possède,” says a contemporary, “ceux de Voltaire, Buffon, Franklin. Il les vend 72 fr. chacun si l’on ne prend que les têtes et 96 fr. si on les veut avec les épaules.”⁷ Their sale was probably for some years his chief source of income ; “depuis la Révolution,” he says, in the letters already cited, “n’ayant plus d’ouvrage—presque tous mes ouvrages étaient faits et payés par l’étranger—voulant soutenir mon atelier et empêcher des ouvriers précieux de porter leurs talents à l’étranger, je pris sur le fonds d’une fortune modique de quoi continuer les travaux de ce genre, je fondis des bustes de grandes hommes : Molière, Buffon,⁸ Voltaire, Rousseau.”

Houdon’s studio had been for years the rendezvous of the Paris public, and the anonymous letter, addressed to d’Angiviller in

¹ In 1777 Houdon showed “Deux autres portraits des Enfants de M. Brongnard.” The Louvre possesses the beautiful head of which I give a reproduction, and the companion portrait of the brother has been recently acquired for the same collection. Two companion busts of these children—a girl and a boy—I lately saw in the collection of M. Bardac. With these may be cited the charming “Buste de sa fille Sabine”—from the collection Rueff—now exhibited in the Petit Palais of the Paris Exhibition.

² Salons of 1777 and 1787. 17 Jan., 1816, Houdon begs that the bust of Louis XVI., executed by him for the “Agents de change,” may be returned to him. Arch. du Musée, t. i., p. 428.

³ For the Empress Catherine, 1783.

⁴ 1787.

⁵ Given to him by the “laboureurs du Soissonnais,” of which province he had been “intendant,” to be placed in the Hôtel de Ville at Soissons. Bulln. Soc. de l’Hist. de l’Art fr., p. 209.

⁶ See the Salons of Houdon, Appendix, and “Catalogue de l’Œuvre de Houdon.”

⁷ Lenoir, “Son Journal et le Musée des Monuments français,” t. iii., p. 376. Courajod, 1887. See Salon of 1791.

⁸ There is a reference to a bust of Buffon by Houdon. C. L., March, 1782. The bust, probably, executed for Catherine II. and exhibited in 1783.

Mlle. BRONGNIART. By HOUDON.
(*Musée du Louvre.*)



1779 by Jean-Jacques Caffieri, shows the irritation with which his fellow Academicians regarded a practice which was not only contrary to received tradition but placed them at a disadvantage. The crowd found special attraction in visiting Houdon's atelier in the "Bibliothèque du roi," and were familiar with his works long before they made their appearance at the Salon. "Ce qui confirme le public," wrote Caffieri, "dans sa grande réputation ou plus tôt dans sa charlatanerie, c'est qu'il fait voir ces ouvrages toute l'année gratis à la Bibliothèque du Roy. On donne cependant pour boire au Suisse qui est chargé de la part du Sieur Houdon de faire un long détail des beautés de chaque figure et portrait qui sont sans nombre, car l'auteur débite beaucoup de marchandise. Le Suisse a grand soin, en reconduisant le monde, et après avoir lorgné le don gratuit, de dire Messieurs et Mesdames, envoyez nous vos parants, amis et connoissance, car M. Houdon est le plus habile sculpteur de Paris."¹ Some colour is given to this accusation by the advertisement which Houdon had just inserted in the *Journal de Paris*, in which, on the 10th of March, 1778, he had announced that "obligé de faire enlever incessamment tous les ouvrages qui sont dans son atelier de la Bibliothèque du Roi, il croit devoir en prévenir les amateurs, ceux entre autres qu'il avait invités à voir le buste de Molière, dont il vient de terminer le modèle." It is clear, however, that Houdon had not that vanity which hinders a man from clear judgment. On the 14th April, the same journal having published a letter from a visitor whose enthusiasm knew no bounds, Houdon replied, deprecating the comparison of his Diana to the Apollo of the Vatican, which he held to be perfect. "Ma Diane," he added, "n'est pas dans ce cas. Je le sens quoique les artistes mes confrères m'en aient beaucoup loué."

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The charge of charlatanism fits ill with the reputation for simplicity and frankness which Houdon has enjoyed, but he seems to have been one of those who liked, even when at work, to feel the stir and movement of others. In the Musée Henry at Cherbourg, there is a work by Boilly—"Houdon dans son atelier,"²—which furnishes a graphic commentary on Caffieri's words. The old sculptor, dressed in white, one foot on his stand, is busy modelling

¹ "Les Caffieri," p. 288.

² In another work by Boilly ("Colln. Emile Peyre") Houdon is represented modelling La Place, whilst his wife and daughters look on. The drawing for this work was in the collection of M. Astron. See also Bn. de Preux, "Houdon dans son atelier par Boilly," G. B. A., 1895. Other details are given in the excellent biography of Boilly, by M. Harrisse.

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a bust. He is surrounded by pupils and sightseers, and on the walls are seen "maquettes" and casts of Voltaire, of the Dubarry, of Molière, of his Diana and other of his most celebrated works. The lively scene, in spite of which work goes tranquilly on, reminds us of the absurd contrasts presented by the once popular and still amusing "Atelier de Horace Vernet" painted by himself.

Unlike his elder, Pajou, during the Revolution, Houdon—either because he was absorbed in indifference by his work, or from motives of prudence—refrained from active participation in the dissensions which were induced among his brother Academicians by their attempt to apply its principles in remodelling their own constitution. We hear little of him except that he was living in the Rue du Faubourg du Roule and that on 17th April, 1790, he was robbed of his English red morocco pocket-book as he passed through a crowd in the rue Froidmanteau.¹ Possibly he incurred suspicion by his lukewarm attitude, for he was denounced to the Convention as engaged on a superstitious work, and only saved himself from consequent danger by speedily changing a Saint Scholastica into the personification of Philosophy.² Saint Scholastica was, indeed, only an old statue which he had taken up again to fill up the time which lack of commissions left upon his hands.³ The new generation which had arisen was eager to deepen the abyss between itself and all that represented or recalled the previous *régime*. If it was not possible to overlook Houdon, it was possible to decorate and neglect him. Under Napoleon, his principal, if not his only important commission was in connection with the sculptures destined for the decoration of the colossal column at Boulogne. The column was, however, completed architecturally, and Houdon's bronze reliefs had to be employed elsewhere.⁴

His great achievement, the celebrated Diana, is not only one of the most picturesquely complete works of sculpture produced during the century, but it is a typical embodiment of the change inaugurated by his master, Pigalle, when he designed his charming "Mercure attachant ses talonnières." It is in works such as these that we find indications of the character of the change which brought the art of sculpture into line with the general movement

¹ Bulln. de la Soc. de l'Hist. de l'A. fr., p. 169.

² Quatremère de Quincy, Not. Hist., t. i., p. 400.

³ Montaiglon et Duplessis, Rev. univ. des Arts, 1885, t. i., pp. 262, 263.

⁴ The remains of the statue of Napoleon, intended by Houdon for the column at Boulogne, were employed—together with the fragments of the statue by Chaudet for the column of the Place Vendôme and the Desaix of Dejoux which had been erected in the Place Dauphin—in the execution of the statue of Henri IV. on the Pont Neuf. In. gén. Mon. civ. Paris, t. i., p. 348.

MONTESQUIEU. BY CLODION.
(*At the Institut.*)



of the century. We see the sculptor expressing, on his own account, an ideal which is not conditioned, like all the work of the Versailles school, by its appointed surroundings.

If the influence exercised by the genius of Pigalle on the development of modern sculpture, tended, through Houdon, towards a wholly direct and uncompromising interrogation of nature, it took a more persuasive character in the person of his brilliant pupil, Clodion. Claude-François Michel, or Clodion, as he is more familiarly called, is better remembered by the little terracotta groups and busts in which he developed that vein "d'un genre érotique," worked by Falconnet, than by his works of sculpture on a large scale. If we hear his name, we do not think of his bas-relief on the Arc de Triomphe of the Carrousel;¹ of his busts of senators; of his "Montesquieu en Hermès" at Fontainebleau; or even of his marble statue of the author of "L'esprit des Lois" in the vestibule of the Institut.² Yet this figure—one of the projected series of the "Grands hommes de la France," to which Houdon, Pajou, and Caffieri contributed—is remarkable for the spirit displayed in the treatment of the draperies and for the fine expression of the head. These things we forget; what we remember is that endless series of Bacchantes and Satyrs with which Clodion delighted the amateurs of the days of Louis XVI., "toujours . . . sous de nouveaux aspects et variés sans cesse de nouvelles nuances d'amours, de désirs et de voluptés," or we recall the Bacchic games of his child-satyrs and boys in the court of the Hôtel de Chambrun, the "Faune et Enfants," and its companion "Faunesse et Enfants" at the Hôtel Cluny.

The tenth child of Thomas Michel³ and Anne Adam, Clodion,⁴ at the age of seventeen joined his uncle, Adam l'aîné—for whom three of his brothers were already working—in Paris. The death of his uncle, four years later, gave no check to Clodion's career. As "élève de Pigalle," he competed for and won the "Grand Prix," and, after the prescribed three years of an "élève protégé," went on to Rome, whence Natoire wrote of him to Marigny as "rempli

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¹ In. gén. Mon. civ. Paris, t. i., p. 253.

² The model, exhibited at the Salon of 1779, was severely criticised and much altered before it was put into marble for the Salon of 1783. See also In. gén. Mon. civ. Paris, t. i., p. 7.

³ Thomas Michel died at Berlin in 1751. Paul Seidel, "Jahrbuch der K. P. Kunstsammlungen," 1893, p. 108, and Albert Jacquot, "Les Adam, etc.," pp. 26, 27.

⁴ 1738-1814. On the 29th May, 1773, the P. V. of the Academy has "M. Clodion Michel agréé. . . . Sculpteur, né à Nancy, âgé de 33 ans et $\frac{1}{2}$." A "Notice nécrologique" was published, Paris, 1814, by A. Dingé, "exécuteur testamentaire."

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de goût dans ses ouvrages et . . . un très bon sujet." In Rome his success was so great that, like Bouchardon forty years earlier, Clodion would willingly have lingered on, had not Marigny recalled him to Paris. There, in 1771, he established himself, taking a large house on the Place Louis XV. His old aunt, Barbe Adam, kept house, and his three brothers became his assistants—one of them, Sigisbert,¹ even adopting "Clodion" as a more popular surname than the once equally distinguished family name of "Adam."

Clodion exhibited for the first time in 1773, when he sent to the Salon nearly a dozen works. These were, with one exception, of small size. The exception was his model of "Jupiter prêt à lancer la foudre,"² which was accompanied by other classical works, but it is evident that the sculptor preferred the lighter themes represented by "L'Offrande à l'Amour," "Le Sacrifice à l'Amour," "Une Marchande d'Amours," or "Bacchanale d'Enfants," which preponderate in his list. His real genius excited the enthusiasm it deserved, and from this time onwards Clodion was so incessantly occupied that twenty years after he had entered the Academy as an associate, his diploma work was unfinished, and when the Society itself was suppressed he was still outside the rank of the Academicians.³ Sale catalogues show that his name figured in the collections of all the most considerable amateurs during the latter half of the century. In work of considerable size, such as the marble statue of a Bacchante bearing a little satyr on her shoulder, which is in the Louvre, we find forms hardly as graceful, or as refined as those of the smaller groups in which Clodion, occasionally, embodied suggestions of more than ordinary license. Those in terra-cotta almost invariably show a spirit, ease, and grace, together with a suppleness of modelling which is little short of amazing, whilst many bronzes, as for example, "A Satyr and a Female Satyr" at Hertford House are of great beauty. Nothing can be conceived more admirably calculated to be the crowning ornament of a room decorated with the

¹ He succeeded his uncle, François-Gaspard Adam, who died in 1761, as head of the atelier of sculpture, established by Frederick the Great. His incapacity and slackness led to his discreditable desertion of his post in 1770-71. In 1773, he, nevertheless, made a vain attempt to return to Berlin. Paul Seidel, "Sigisbert-François Michel, Jahrbuch der K. P. Kunstsammlungen," 1893.

² His diploma work.

³ This was also the case with Tassaert, who worked with Clodion, Leconte, and Caffieri, on the Hôtel of the Abbé Terray. He left France for Berlin in 1774 as successor to Sigisbert-Michel. There he exercised an immense influence. The modern German school proceeds from him. Thirion, "Les Adam et les Clodion"; Paul Seidel, "Jean-Pierre-Antoine Tassaert, Jahrbuch der K. P. Kunstsammlungen," 1893.



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(*Musée Cluny.*)

luxurious elegance of the days of Louis XVI. than a group by Clodion,¹ such as that, in the collection of Mme. Pereire, of "Two Bacchantes dancing with a Little Satyr," which we find enlarged and completed by the addition of a young Bacchus in the brilliant version of the same subject now in the possession of Count Moïse de Camondo,² the swing and movement of which might have inspired the frenzied "Danse" by Carpeaux, and with these we may rank that other charming subject, in the André collection, where the happy Nymph, with a child in her arms, lies back resting on the knee of the young Bacchus, who presses the grapes in his fingers from which the juice falls gently on his companion's parted lips.³

The Pupils of Pigalle: Jean-Antoine Houdon and Claude Michel dit Clodion.

The extreme license of Clodion's work was reflected, as in the case of Boucher, in the equal license of his life, to which his marriage (1781) with Flore Pajou—who was considerably his junior—brought no restraint, and to these disorders has been attributed the cessation of all relations with the Academy of which his father-in-law was a prominent member.⁴ After 1783, Clodion's name disappears from the Salon, and in 1789 he even encouraged the rival foundation of the "Société des Amis des Arts." There is, indeed, a letter of his, dated July 20th, 1789, which was supposed by M. Guiffrey to refer to the commission "chargée d'examiner les œuvres d'art envoyées au Salon de 1789," but more probably relates to Clodion's functions in connection with the rival society. "J'ay l'honneur," he says, "de vous faire pard qu'une incommodité de goutte qui me tien depuis les rains jusqu'au pied me met hore d'état de pouvoir dans ce moment sy faire le service pour laquelle j'ay été nommé, et si je ne vous l'ait pas faite savoir plus tôt c'était que l'espoire que j'avait que cet état ne durerait pas et de pouvoir me rendre à l'assemblée le jour que vous m'avez faite l'honneur de me marquer."⁵

¹ See Thierry, "Guide des Amateurs," t. iii., p. 579, for the description of the hôtel of the Baron de Besenval. The works there executed by Clodion have been removed to the château de Digoine, Saone et Loire. (Guiffrey, G. B. A., 1893.) A reproduction of one of these subjects, "La Source," is given by M. Gonse at p. 235 of his "Sculpture Française, etc."

² In the same collection are two small terra-cotta busts, one of which is of remarkable beauty; the modelling, in especial, of unusual suppleness.

³ Dated 1783. In the André collection there is a small frieze of sea-gods and nymphs of great elegance, signed "Clodion."

⁴ He was divorced from her during his absence at Nancy, 1 Feb., 1794. See Jacquot, "Les Adam, les Michel et Clodion," p. 31. M. Jacquot gives a full account of the works undertaken by Clodion during his three years' stay in Nancy. See also Eugène Piot, "Etat civil de quelques artistes français," and Guiffrey, "Le Sculpteur Clodion," G. B. A., 1893.

⁵ N. A. de l'A. fr., 1872, p. 406.

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Disturbed by the Revolution, Clodion took refuge in his native town of Nancy. His employment was gone, and his work often deliberately destroyed—as in the case of the bas-reliefs on the front of S. Louis d'Antin¹ and on the façade of the buildings erected in the rue Thiroux for the Capucins of rue St. Honoré, where he had been employed by Brongniart. When he returned to Paris, after three years' absence, he found it absolutely necessary to affirm his adherence to the principles of the school of David, and exhibited in the Salon of the year (1801) a vast "Scène du Déluge"; but he accompanied this unusual effort with "Deux sujets bacchiques" and three other groups of a similar character.² After this he was rewarded by an atelier in the Sorbonne, where he continued faithful to his old themes, in spite of an order for a statue of "Cato" and various busts placed in the Luxembourg; but the more important works of his old age like the bas-relief "L'Entrée des Français à Munich" on the "Arc du Carrousel," show no trace of the brilliant energy and licentious temper of his youth.³

We have to reckon, in touching on Clodion's work, with an enormous quantity in which the motive was allied to purposes of decoration. No one turned more readily than he from "la sculpture statuaire" to purely ornamental design; no one was happier in the achievement of their successful combination. Falconnet, the austere author of the magnificent Peter the Great, modelled salt-cellars and groups for clocks;⁴ Clodion was employed on similar work by Lepaute.⁵ In work by him which still remains, we can see that his gift in these lines knew no restraints. A slight note of brutality marks his "Satyr porte-lumières,"⁶ but in the famous little group of "L'Escarpolette," belonging to Mme. James de Rothschild, we are reminded of that less masculine side of his work, by which Marin⁷ was directly inspired. The same toy-like elegance is shown in the very decorative group of three

¹ In. gén. Mon. rel. Paris, t. i., p. 37.

² In the Salon of 1804, every sculptor treated a classical subject; Clodion selected Cato; Houdon and Pajou, Cicero, and Demosthenes, etc., etc.

³ Clodion was also employed on the column of the Place Vendôme. In. gén. Ed. civ. Paris, t. i., p. 347-353.

⁴ A clock bearing a group, by Falconnet, of Louis XV. instructed by Minerva, is at Hertford House, No. 1019, Beth. Gn. Cat. The collection Léopold Double boasted two clocks by Falconnet and Clodion, both showing "The Three Graces," the one in marble, the other in bronze. See "Un mobilier historique," pp. 16, 19. The marble by Falconnet is now in the collection of Count Isaac de Camondo. See p. 114.

⁵ De Villars, "Notes sur Clodion," p. 13.

⁶ In the Garde-meuble.

⁷ Joseph-Charles Marin, Premier Prix de Sculpture, 1801.



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(*Musée Cluny.*)

women moving beneath a "Sphère Céleste," garlanded with flowers, which is now in the collection of M. Jacques Doucet,¹ and if we would see the most serious aspect of his supple genius, we have but to go to South Kensington and there visit the boudoir of that Mme. de Sérilly, whose bust, by Houdon, figured at the Salon of 1783. There are many works by Clodion of this class,² but nothing more noble and distinguished than the grave "Termes" who support the marble chimney-piece of this beautiful room. The profound sentiment of these figures is echoed in the nymphs who, accompanied by sea monsters of admirable spirit, figure in the bas-relief of the "Triomphe de l'Aphrodite" which—lent from the Haviland Collection—is now to be seen at the exhibition in the Petit Palais. One cannot exaggerate the value of the opportunity, afforded by this gathering, of appreciating the extraordinary suppleness of Clodion's talent. The large style of the "Triomphe"; the vigour and breadth of the superb "Fleuve" contributed by Dr. Cornil; the delicate composition of the four groups representing the "Arts," which come from the Musée de Cherbourg, are qualities which brilliantly contrast with the adorable frivolity of "L'Escarpolette," and which share alike a common inspiration—the very breath of life!

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Another of the pupils of Pigalle gave himself almost unreservedly to decorative work. Yet Claude-François Attiret³ has left us at least one bust, that of a young girl, which has both beauty and character, in spite of a certain dryness of treatment which reminds us that its author was engaged for the most part on "la sculpture d'accessoires." Attiret had no place in the Academy; he exhibited at the Salon of the Academy of St. Luke, and in the catalogue of 1762 we find under his name, together with the bust of "M. Daviel oculiste du roi," other works of small size, some of which were groups, probably intended for clocks or some form of costly furniture. Similar groups were contributed, by "M. Attiret, Professeur," to the Salon of the *maîtres* in 1764, and again in 1774 he figures on the list with various work of the same character, accompanied by two busts which he specially qualifies as "de grandeur naturelle."⁴ One of these two life-size busts is "Un buste de philosophe," but the

¹ M. Doucet also possesses the statuette of a little girl—lifting up her skirts together with the two doves she holds in her arms—which is entitled "Innocence."

² M. Michaux (In. gén. Ed. rel., t. ii., and Mon. rel., t. i., pp. 254, 255) attributes to Clodion the statues of the organ case at St. Sulpice, but Duret is named, by contemporaries, as their author. "Le Sculpteur Clodion," Guiffrey, G. B. A., 1893.

³ 1728-1804.

⁴ Guiffrey, "Expositions de l'Académie de St. Luc."

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Jean-
Antoine
Houdon
and
Claude
Michel dit
Clodion.

second, "Le buste d'une jeune fille," is probably the one bust of exceptional merit, which Attiret produced. Bought by M. Eudoxe Marcille,¹ in 1864, of a dealer at Chatelherault, this bust is now in the possession of his daughter, Mme. Jahan, who tells me that it is believed to represent a Mlle. de Verlamy, whose brother sold the family château and all its contents after having ruined himself at play.

Attiret has left nothing else of equal quality, and, though he calls for a gracious word in favour of this simple and virginal bust, cannot—any more than those other "pupils of repute" whom Pigalle recommended to the *Etats du Languedoc*,²—be described as having the slightest influence on the art he practised. This supreme honour was reserved for Houdon and for Clodion. The purely wanton spirit of joy was embodied by Clodion with a vital impulse that has lost none of its force in the lapse of years. Houdon was happily untouched by the movement which was powerful enough to make a mere archæologist of a born painter like David. His robust interest in everyday life, the breadth and accuracy of his perceptions and his fine sense of style preserved him, also, from the sentimental attractions to which men of lesser powers—such as Julien—fell captive, and enabled him to play the great part by which he was destined to affect the future of French sculpture.

If we look back over the century it seems as if, had it not been for the powerful action of Pigalle, continued through Houdon, the mannerisms proper to the *Grand Siècle* would have been thrown off only to be replaced by those of the "*école sçavant*." Out of the school of Guillaume Coustou fils came Julien,³ by whom the impulses originating in the uncompromising dogmatism of Bouchardon were carried further, if on weaker lines. His statue of "*La Fontaine*"—which appeared at the same Salon as that of Corneille⁴ by Jean-Jacques Caffieri and that of Montesquieu by Clodion—is one of his most serious works, but it is not more interesting if less elegant than the nymphs who carry doves⁵ or other appropriate symbols who are not infrequently to be found in the collections of those who love the lighter graces of the day.

¹ The Musée at Dijon possesses a terra-cotta of this bust christened "*La Chercheuse d'Esprit*," No. 929.

² See p. 94.

³ 1731-1804. R., 27 March, 1779, on "*Un gladiateur mourant*." Sculptures T. M. Louvre, No. 749. Prof., 30 Jan., 1790.

⁴ At the Institut.

⁵ One of the best of this class is the life-size statue of a draped nymph with two doves, bought by M. Jacques Doucet in the garden of a house "*du parc de St. Maur*."

In his "Nymphe à la chèvre,"¹ one of a series of works executed for the "laiterie" at Rambouillet, this charming artist is at his best, but even so he shows complete subjection to the pseudo-classic revival in its most dogmatic form, and reveals the tendencies which were affirmed in the works of Monot,² of Le Comte,³ of Roland⁴ and those others who laid the foundations of that school of the First Empire, against the formalities of which the great genius of Rude⁵ made indignant protest.⁶

The Pupils of Pigalle: Jean-Antoine Houdon and Claude Michel dit Clodion.

¹ Or "Amalthée," Louvre, No. 750, Sculptures T. M.

² 1733-1803. R., 28 Aug., 1779. He was a pupil of Vassé.

³ 1737-1817. R., 27 July, 1771.

⁴ 1746-1816. Ag., 1782.

⁵ 1784-1855.

⁶ Here and there provincial artists, such as Joseph Chinard (1756-1813) of Lyons, or Pierre Giraud (1783-1836), produced interesting work. The busts of Chinard are noteworthy; still in the possession of M. Guiffrey, is that of a member of his family executed at Lyons, "10 Germinal, An. II." Chinard's small groups are sometimes attributed to Clodion, but they are tame reminiscences of that brilliant master. The beautiful "Projet de tombeau" for a mother and child, by Giraud, now in the Louvre, is alone sufficient to preserve his name.



CHAPTER XI

THE MEDALISTS, AND JACQUES GUAY

The
Medalists,
and
Jacques
Guay.

NEVER was the art of making small things great, in virtue of their beauty and their style, carried to a finer point of perfection than in this great century, nor is it possible to treat of Sculpture without some word concerning those masters of the so-called minor arts who worked as medalists or as engravers of gems. These cannot, indeed, be grouped with the many marvellous artists who specially devoted their skill to the decorative arts. The work of the medalist is as complete in itself, as free from reference to any surroundings, as practically useless, as the most individual creations of the sculptor's art. Men like the Roettiers, the Duviviers, or Guay, applied to the medal and the gem the same profound science, powers of observation and design of the same order as those which were exercised by a Pigalle or a Houdon; but their work slips from notice, because its minute and unpretentious character demands more pains for its appreciation than are willingly given except by a very limited public.

The family of Roettiers—coming into France, originally from Antwerp, in the previous century—gave no less than five members to the Academy, all of whom were “graveurs de médailles.”¹ To Joseph,² who received a lodging in the Louvre, under the hand of Colbert, in 1679, and to Norbert, who became “graveur

¹ Joseph, 1639-1707; Norbert, 1666-1727; Joseph-Charles, 1622-1787; Charles-Norbert, 1720-1772; and Jacques, 1707-1784.

² On the 29 Jan., 1724, the day on which Charles (Joseph-Charles) Roettiers was received with Norbert, we find the entry, “M. Roettier a présenté . . . une planche . . . portrait de son père peint par M. Largillière et gravé par M. Vermeule. . . .”

1. PAX UBIQUE. BY J. C. ROETTIERS.
2. STABILITÉ DES MONNOIES. BY J. C. ROETTIERS.
3. LOUIS XV., OB. BATAILLE DE FONTENAY, R. BY DE MARTEAU.
4. LOUIS XV., OB. SACRE DE LOUIS XV., R. BY J. DUVIVIER.
5. LE COMMERCE DE MARSEILLE AVEC L'AFRIQUE. BY B. DUVIVIER.
6. LOUIS XVI., OB. MARIE ANTOINETTE, R. BY B. DUVIVIER.



général des monnoies de France,"¹ succeeded Joseph-Charles (who was probably the son of Joseph), and his son Charles-Norbert. Of these two last Bachaumont says, "MM. Roettiers père et fils sont d'excellents graveurs de médailles," and Mariette, writing of Joseph-Charles, gives curious details as to his cousin Jacques, whom he says "mieux conseillé, a quitté la gravure pour se faire orfèvre, profession qu'il exerce avec distinction." The Medalists, and Jacques Guay.

These professional honours and emoluments, even when enjoyed as "orfèvre du roi," failed, in the end, to satisfy Jacques Roettiers, and he returned to his old art, which he had begun, we are told, to practise in England, in order to be received Academician as "graveur de médailles." "Comme il est aimé," adds Mariette, "et mérite ce titre, on le reçut, sans difficulté; en cela l'on a répondu aux désirs de son oncle." The wishes of so powerful a person as Joseph-Charles, "Chevalier, Conseiller du Roy, ancien graveur général des monnoies de France et Conseiller de l'Académie" could not be lightly disregarded. Jacques Roettiers was therefore duly welcomed on the 2nd of October, 1773, "ayant offert les quarrés des portraits de deux hommes célèbres Loke et Newton." The Academy was possibly all the more ready to elect the nephew, who had become an object of greater solicitude to his uncle Joseph-Charles since the death, in the preceding year, of his gifted son, Charles-Norbert, to whom he had not long resigned his post of "graveur général des monnoies." Jacques, too, as Mariette more than once hints, enjoyed a fortune which would not, in all probability, have rewarded his exertions, had he remained faithful to the family profession. "Il n'en est pas," says Gougenot, writing of Jean Duvivier, "d'un graveur de médailles comme de tout autre artiste; à moins qu'il ne soit principalement occupé par son souverain, il rencontre rarement des occasions de se distinguer."² As goldsmith to the king, such occasions had not been wanting to Jacques Roettiers. In 1749, he executed the "nécessaire" and table service, with the arms of France and Spain, given by the king to his daughter Mme. l'Infante:³ a "toilette toute en or," at a later date, was ordered of him by the Dubarry, the cost of which, however, prevented its completion, and, in 1751, he succeeded to the lodgings in the Louvre previously occupied by his father-in-law, Besnier, "orfèvre ordinaire du roi." It is not, therefore, surprising to find that Jacques Roettiers had amassed means sufficient at least to enable him to play the patron. In the catalogue of Oudry's works we find "un tableau de cinq pieds sur trois et demi de large, repré-

P. V., 30 May, 1727.

² Mem. inéd., t. ii., p. 320.

³ Courajod, "Journal Duvaux," t. i., p. xciii.

sentant un faisan groupé avec un lièvre, un pâté de jambon, du pain, des raves, etc.”—a work which was exhibited at the Salon of 1753, and which was painted “pour être placé dans la salle à manger de M. Roettiers, orfèvre du roi.”¹ In 1765, Jacques Roettiers removed to the more important lodgings which had been previously occupied by Thomas Germain,² for whom Oudry had also painted “dessus de porte” in 1745,³ and who had often destroyed, in concert with Jacques Roettiers, the admirable works of earlier goldsmiths in order to execute fresh royal commissions. We are reminded of our losses in this way by the Exposition Rétrospective,—brilliantly organized by M. Molinier and his friends in the Petit Palais of the Paris Exhibition,—for we now see there a jade or jasper vase (lent by Mme. James de Rothschild), which is mounted by Jacques Roettiers. A monster reminiscent of the Italian Renaissance is accompanied by Louis XVI. garlands which are mixed with details recalling the severer style of those earlier works for the disappearance of which the author of this hybrid design had been responsible.

As a medalist, the work of Jacques Roettiers is scarcely to be distinguished from the family group. There is a strong likeness both of execution and conception in all the medals which bear the name of Roettiers. It is supposed that Joseph and his brother or cousin Norbert often signed “R.,” and that we may thus distinguish the work of the elder from that of the younger men, but there is a fine silver medal by Norbert in the “Cabinet des Médailles” signed “N. R.,” dated 1724, bearing the head of Louis XV. on the obverse, with that of his grandfather on the reverse, and this, though similar in character to much work signed “R.,” shows a more masterly hand. This medal was the diploma work of Norbert Roettiers. On the 1st July, 1724, the registers of the Academy record that the “Messieurs Roettiers ont apporté les quarrés pour les médailles des Prix, qui leur avoient été ordonnez pour leur réception, et comme le quarré de la teste du Roy fait par Monsieur Norbert Roettiers s’est cassé, il a promis d’en fournir un autre incessamment.” Of Joseph-Charles Roettiers we learn that he presented a silver medal “tirée des dits quarrés.” His work is perhaps in some respects better than that of Norbert. The medals “1” and “2”⁴ of the illustration accompanying this

¹ Mém. inéd., t. ii., p. 393.

² N. A. de l’A. fr., 1873, p. 96.

³ Mém. inéd., t. ii., p. 389.

⁴ Nos. 2,492 and 2,479, Cabinet des Médailles. See also for this and other works of the same school, “Médailles françaises dont les coins sont conservés au Musée Monétaire.”

chapter are fair examples of his treatment of subject. The small set made by him for the Coronation of Louis XV., are very good, and J. C. Roettiers is inscribed on a fine bust of the king which is the obverse of a pretty gold medal, the reverse of which bears the arms of the town of Rennes with the motto "amavi," and the legend "Rhodonæ incensæ anno 1720 Restauratæ anno 1731." Another medal, also in gold, and bearing on the obverse a bust of Louis by J. C. Roettiers, is noticeable as having on its reverse the same design as that which figures on the large silver medal of the "Compagnie des Indes," by Duvivier, but this is only one amongst many instances in which the same portrait die was applied to medals struck at various dates and on various occasions.

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A few days before the reception of Joseph-Charles Roettiers, diploma works were brought in by Jean Duvivier, the Liègeois, who was also a "graveur des médailles du roi." He had been received by the Academy—"persuadée de sa capacité et suffisance par les ouvrages qu'il a fait voir à son agrément"¹—on 28th May, 1718, "sans tirer à conséquence." The Academy may have felt that they owed him some unusual measure of consideration which might compensate him for the annoyance and disappointment which he had endured in their schools. On arriving in Paris from Liège, Duvivier had presented himself as a painter amongst the students in the competition for the Grand Prix; but, after having complied with all the prescribed regulations, he suffered disqualification as a foreigner. Thrown wholly on his own resources, and receiving little help from home, he made shift to live in various ways. Following in the footsteps of his father, Gendulphe Duvivier, "graveur des cachets et de la vaisselle de l'évêque prince de Liège," "il grava la vaisselle du roi," winning approval by the precision of his work, and, at the same time, reproduced in line a portrait by de Tournières, to the satisfaction of the subject—M. Desgouges, "doyen des avocats au conseil." At last M. de Valdor, the resident of the Prince de Liège, interested himself on his behalf, and stimulated by his encouragement, Duvivier undertook to execute a portrait-medal of Joseph-Clément of Bavaria, Archbishop of Cologne and Bishop of Liège.

This work brought Duvivier to the notice of de Launay, "Directeur de la Monnaie des Médailles," for, not having mastered the details of an art in which he had no practice, Duvivier sent his die to the Mint, to obtain castings by which he could judge of the progress he was making. These castings showed, to the experienced

¹ P. V., 27 Nov., 1717.

eyes of de Launay, such unusual aptitudes that Duvivier, urged by him to abandon his early projects, undertook the execution for the town of Lyons of an important medal of the equestrian statue of Louis XIV.¹ As ill luck would have it, the die of this medal broke "à la trempe," an unforeseen accident which so disgusted Duvivier that he left for Liège, determined to take up the brush once more, but de Launay made every effort to secure his return to Paris. He returned, carried through the abandoned work successfully, and in 1715 the medal was struck and its author's profession irrevocably determined.²

De Launay was proud of his conquest. On the 26 January, 1724, Mathieu Marais enters in his journal that M. de Launay, the Master of the Mint, has given him a beautiful silver medal of the Bridge of Blois, executed with wonderful skill by "Vivier."³ Again, two years later, Marais writes to the President Bouhier of a visit paid by him to the house of de Launay,⁴ where he had seen a medal of the Queen, "dont la figure plaît beaucoup et qui a été gravée par un du Vivier, Liégeois, homme de trente-deux ans, très excellent graveur et qui a beaucoup du goût de Varin."⁵ In another letter of 21 January, 1727, Marais mentions that de Launay, "qui a une vieillesse très dure," had been to see him, and adds that "he had brought him in silver the medal struck to commemorate the new reign, the whole of which had been admirably executed by du Vivier."

Both the last medals, cited by Marais, belong to the series executed by Duvivier in illustration of events in the reign of Louis XV. Duvivier had the good fortune to have his biography written by Gougenot from materials furnished by Duvivier fils, who succeeded his father in his lodgings in the Louvre and in all his functions. The biography is accompanied by an excellent catalogue—not of all Duvivier's works, but of all those which appeared to be of the first importance. Like Mathieu Marais,

¹ By Desjardins. The figures of the pedestal were by the brothers Coustou. See p. 51.

² *Mémoire de Gougenot*, *Mém. inéd.*, t. ii., p. 312.

³ The name in the text, edited by M. de Lescure, is misprinted "Vinler," but the description of the medal, obverse and reverse, the legends and date given by Marais, are identical with the medal described, p. 338, in Gougenot's lists of the select works of Duvivier.

⁴ 2 Jan., 1726.

⁵ De Launay lived in the rue de Richelieu. "Le Marquis de Pons votre ami," says Marais, again writing to Bouhier, 7 March, 1728, "a loué la jolie maison qu'avoit de Launay des médailles, au bout de la rue Richelieu. C'est un Trianon." This medal of the Queen is No. 124, Pl. XIV, "Les Médailles de l'Ancienne Collection Royale," 1900.

Gougenot institutes a comparison of his work with that of his predecessor Warin, to the advantage of Duvivier, but it is difficult to agree with him that Duvivier, by his correct drawing, compensates for the want of that style and breadth which are conspicuous in Warin's work. The peculiarities of Duvivier's character affect his execution—we see in it that passion for detail which he carried so far that “il se fabriquoit ses outils et les montoit . . . limoit, tournoit et trempait les carrés de ses médailles en tiroit du plomb et les encadroit avec une adresse et une propreté sans égale.” The restless activity which was such that “il ne se distrayoit d’une occupation que par une autre,” and the abnormal self-esteem which kept him in a constant fever, gave him a thousand subjects of dissatisfaction with those who were the most sincerely attached to him. His weakness in this respect degenerated into mania: “n’osant se fier à personne, il déposait les secrets de son cœur sur des cartes qu’il enliassoit par petits paquets dont chacun traitoit une matière particulière. . . . Il y exposoit les motifs de plainte qu’il prétendoit avoir contre sa famille, ses amis et ceux de sa connaissance.”

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This extraordinary disposition explains his now forgotten quarrels with the Academy, and also his rupture with Bouchardon. They had at one time been close friends, meeting constantly with Oudry to play trios together, “. . . ils concertoient ensemble,” says Gougenot, and Duvivier had made use of Bouchardon's designs in the medal, struck in 1735, which represents “France bearing the olive branch of peace to the Republic of Geneva.” Changes made now and again by Duvivier in the designs supplied to him by Bouchardon, on the legitimate ground that they required adaptation to his purpose, were unwillingly accepted by the sculptor. Matters came to a crisis when Bouchardon made so great a success at Court with a certain drawing of the King's profile, that orders were sent by Maurepas to de Cotte, then “directeur de la Monnoye des médailles,” to have it carried out in a medal by Duvivier. He, who had always drawn and modelled the King's head from life, was furiously angry at an order which he considered to imply a slight, but not content with refusing to do the work, he declared that nothing could be done with so bad a drawing. Thereupon Bouchardon recommended de Marteau,¹ who had been previously occupied for the most part with goldsmith's work, but of whom Bachaumont justly says, “il excelle au portrait,”² to execute the commission.

¹ He died in 1757 in the galleries of the Louvre, and Chardin succeeded to his lodgings. Courajod, t. i., p. clxxxvii.

² See Notes, Appendix, Mém. Wille, p. 403. The full note is “Marteau qui de

Duvivier consequently fell into disgrace and only recovered his credit when he produced, under d'Argenson's rule, a portrait of the King, from his own studies, which brought him again into favour and procured a renewal of his employment by the Crown. During the time of his disgrace Duvivier had had to rely on orders from the public and from great towns for his livelihood. It was then that he executed a medal struck for Rouen, which has not found a place in the catalogue of his works prepared by his son, although we are told that it was one of his chief successes.¹

Duvivier's fine medal of the "Sacre," 1722 (No. 4 of illustration), has for its reverse a design, representing the ceremony with a group of the Regent and several cardinals, which shows a tendency to give very elongated proportions to his figures, yet there seems no reason to suppose that this subject was drawn by anyone but himself,² although, in the reverse of another work (1729), "Natales Delphini," which shows France seated with a child on her knees, the proportions are noticeably better. This medal was probably struck for the Crown. Two medals are indeed mentioned by Duvivier fils, as struck on the occasion of the Dauphin's birth in commemoration of a supper given by the town of Paris to the King and the princes of the blood. They are of different sizes, but the reverse of both those described by him showed only, between two branches of olive, the inscription, "Regi ob natales Delphini festivos inter ignes cœnam urbs præbet, præfectus ministrat, principibus ædiles. 7 Septembre 1729",³ and he does not give any having the reverse shown on the example in the "Cabinet des médailles."

"Les travaux des villes," writes Gougenot, "sont rares et ceux du public . . . ne produisent que de foibles ressources." The lives of the Roettiers and of Duvivier show how poor were the fortunes of the die-sinker and "graveur de médailles." The biting sense of the disproportion between the intrinsic value of his art and

plus grave en pierres fines. Il excelle au portrait." The medal of Louis XV., bearing on the reverse a composition by Bouchardon, commemorating the Battle of Fontenoy (No. 3 of our illustration and No. 2,689, Cab. des Méd.) is the best example I know of de Marteau's work. See note 8, p. 157.

¹ Mem. inéd., t. ii., pp. 331-347.

² *Ibid.*, p. 331. It is worth citing, in this connection, another passage from the journal of Mathieu Marais. He received six medals of the "Sacre" from de Launay on 10 October, 1722. Three were silver, three bronze; small ones were, he says, distributed during the ceremony, but he adds that "on ne les trouve pas bien gravées, c'est qu'on a employé un autre que le graveur de la Monnoie des Médailles." The description which he gives of the medal, obverse and reverse, and of the legends inscribed, correspond, however, exactly with the medal executed by Duvivier; third on the list of medals 32 ll. in diameter.

³ Mém. inéd., t. ii., pp. 332, 333.

the consideration it enjoyed as compared with that bestowed on other branches of the great profession to which it belonged, soured the temper of Duvivier as it has soured that of other famous medalists. It took shape with Duvivier in violent opposition to the desires of one of his sons who persisted in following his father's calling. As long as his wife, Louise Vignon, lived, she, having gained his confidence by the sweetness of her nature, used her influence to put to flight the clouds which often obscured his judgment. After her death, he opened his heart to no one. Given over to himself, things became worse and worse. Loving his children, he yet would brook no opposition and died, unable to reconcile himself to the fact that he left, in his son Benjamin, a more than worthy successor."¹

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Benjamin Duvivier² justified his determination to follow his father's profession. The little figure, which represents "Le Commerce de Marseille avec l'Afrique" on the medal executed by him in 1774,³ is superior to anything of the same character in his father's work, and his medal of Louis XVI., on the reverse of which appears the head of Marie-Antoinette, is not only a fine work but has the impress of individual character.⁴ The bold handling of the features and the curious, very personal way in which he gets the effect of relief by hollowing out the eye, depressing instead of raising the surface in the more usual fashion, render the aspect of his work striking. This method of treating the eye—not unknown to some of the early Italian medalists—gives breadth and character to the look and intensifies the general expression. The proper sentiment of the medal dies out, nevertheless, with the close of the eighteenth century. The Louis XVI. of Duvivier fils is attractive, is forceful; it blooms out of the surface of the coin as all good relief should do, though it is a somewhat dry work. If, however, we would learn what a medal should not be, we have but to turn to Andrieu's clever Napoleon the First, which can only be described as half a bust cut out and stuck on the flat.

Augustin Dupré gave pause for an instant to the rapid degradation of the art.⁵ His best work is undoubtedly his earliest. His medal bearing the head of Louis XVI. with the inscription "Roi et frère bienfaisant," was executed in 1786, and its execution is

¹ N. A. de l'A. fr., 1873, p. 94.

² 1730-1819. See "Recueil de Not. Hist.," t. i., p. 177.

³ No. 5. No. 2,500, Cabinet des Médailles.

⁴ No. 6. No. 2,721, Cabinet des Médailles.

⁵ See Charles Saunier, "Augustin Dupré"; Librairie de l'Art, 1895; and Roger Marx, "Les médailleurs français au XIX^e Siècle."

far superior to that of the "écu à l'Hercule," the reverse of which has a fine design representing Hercules uniting and protecting Liberty and Equality. This design and that of the even finer figure of Liberty, on the sou of the year IV, show however, that, with strong personal feeling, he had seized, like Prud'hon, on those elements of the pseudo-classic revival that were purely artistic. Misled by David and the archæologists, the school unfortunately took a different direction, and, just as the younger Duvivier had fallen from place as having failed to interpret the revolutionary movement, Dupré was in like manner cast aside because he could not respond to the requirements of the Napoleonic régime which found their fitting interpreter in Andrieu.

As far as their gains were concerned, the engravers of gems, of whom Jacques Guay¹ may be accounted the chief, were scarcely more fortunate than the medalists. They had, however, one great advantage, in that their art appealed directly to the vanities of personal decoration. Guay, whose work is compared by Bachaumont to "le bel antique," and whose graceful and delicate draughtsmanship deserved high praise, specially devoted himself to engraving portraits and other devices for rings and seals, an art in which he was in his day unrivalled.

Even Mariette,² who concurs with his contemporaries in blaming the weak drawing of Barrier, to whose lodgings in the Louvre Guay succeeded, as also to his appointment as "graveur des pierres fines du roi,"³ adds that his successor, "ne doit point craindre d'essuyer un pareil reproche, il dessine et modèle bien." It is from Mariette that we learn the few facts known as to Guay's life. He was born at Marseilles, where he was brought up as a jeweller, nor dreamt of engraving, till, having visited Paris, he received some lessons from Boucher, and the sight of the gems in Crozat's fine collection determined his vocation. His talent attracted attention, and, in 1742, he left Paris for Rome, where he had been granted rooms in the "Ecole de France." Mariette, who writes evidently from notes supplied by Guay, adds that he spent some time in Florence, examining the gems belonging to the Grand Duke, and, even when working in Rome, always reserved a part of each day for visits to different collections. The result of these studies is obvious enough in the design of the gem

¹ 1715-1793 (?). See Leturcq, "Notice sur Jacques Guay," p. 58.

² "Traité des pierres gravées," 1750.

³ A. de l'A. fr., t. i., p. 203, and A. N. Reg., 1292, Série O.¹ P.^o 31, apud Leturcq, p. 243.

which he engraved, as his diploma work, on his return, when he was honoured as the first "graveur de pierres fines" received by the Academy.¹ The cornelian which he presented on this occasion was set as a ring, and represented "Apollo crowning the genii of Painting and of Sculpture." This ring was, we are told, offered to the Director-General, de Tournehem, as a token of gratitude,² or, as Guay puts it, "la Cademie En fit Présant a M. de Tourneant. Elle et a tuellement a M. le Marquis de Marigny. Loraçteur faira le Reste, voilà la Vérité."³

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This MS. note occurs on a copy of the celebrated "Suite d'estampes gravées à l'eau-forte par la Marquise de Pompadour d'après les pierres gravées de Guay Graveur du Roy," which, after having served for a second and posthumous edition of Mme. de Pompadour's work, brought out by Prault in 1780, fortunately came into the hands of M. Leturcq. At the sale of Marigny, the sixty-three copper-plates engraved by his sister, and a copy of her work were bought by Basan;⁴ the ring, formerly the property of his uncle, de Tournehem, found a purchaser in Count d'Orsay.⁵ Its present possessor is unknown to me, but a photograph from an impression belonging to M. Leturcq is given in his work, so that we are able to contrast the design with those other works of Guay's in which he reproduces the drawings of Boucher.

The proportions of the Apollo, in this ring, recall the treatment of the figure in Renaissance gems rather than those of pure classic models; but the whole has a certain distinction, which we miss in work after Boucher, such as the pretty "L'Amour and la Mitie" engraved on one of the faces of Mme. de Pompadour's seal in the "Bibliothèque nationale,"⁶ and a grace which is lacking in the famous gem commemorating the victory of Lawfeldt, which was executed from a drawing by Bouchardon, and handed by Mme. de Pompadour to the king's collection.⁷ The celebrated "Triomphe de Fontenoy," which was also presented by Mme. de Pompadour to the king, and classed by Mariette as one of Guay's finest works, has, after a long disappearance, been recently identified by M. Babelon and secured for the Cabinet des Médailles.⁸

¹ P. V., 23 June, 1747, and 30 March, 1748. See also, Leturcq, "Notice sur Jacques Guay."

² P. V., 30 March, 1748.

³ Leturcq, p. 81.

⁴ See "Trésor de la Curiosité," C. Blanc, t. ii., p. 54.

⁵ Leturcq, pp. 39, 89, and 206.

⁶ *Ibid.*, pl. E, fig. 21.

⁷ *Ibid.*, pl. E, fig. 15. This gem is still in the Cabinet des Médailles.

⁸ The subject is identical with that employed by de Marteau on the reverse of No. 2,689, Cab. des Médailles. See illustration No. 2.

The subject was previously only known to us in the engraving made by the marquise after the drawing, which was also supplied by Bouchardon, and the famous portrait of Crebillon père, of which it could be said that "on y trouve de la vie" is still to be sought for.

Although the work of Guay showed little originality, his skill was brilliant and his taste distinguished.¹ He owed much to classic models and the lessons learnt from studies, such as that which he made after the head of the Antinous,² he applied with admirable intelligence to contemporary subjects. His portraits of Louis XV., of the Dauphin and Dauphiness, of Louis XVI. and Marie Antoinette, and of his famous protectress, Mme. de Pompadour, whom he immortalized as "Minerve bienfaitrice et Protectrice de la Gravure en Pierres précieuse" are more than excellent. Many have an accent and vitality which impresses them vividly on the memory. As regards his other work, that in which he directly emulates classic or Renaissance models is, on the whole, less interesting than the group which represents the curious and graceful adaptations of classic subjects with which he was furnished by Boucher. The "Léda," engraved by Guay from Boucher's design, for the famous collector, the duc d'Aumont, is a good example of this class, having the merit of being a genuine bit of popular eighteenth century art.³

With the death of Mme. de Pompadour, the brilliant moment of Guay's life ended. Versailles was exchanged for Paris, and, up till 1793, his name appears in the *Almanach Royal*,⁴ amongst those of the Academicians, "Guay graveur en pierres du Roi aux galeries du Louvre." Then he disappears, nor is anything known as to the precise date of his death. I am not sure on what grounds M. Dussieux has founded his statement that Guay "vivait encore en 1797," for his name does not appear in the registers of the Academy for that year. His relations with his brother Academicians were always cordial; in 1777, on the 26th April, it is recorded that "M. Guay, Graveur, Académicien, a ajouté aux morceaux qu'il avait donnés pour sa réception, plusieurs autres ouvrages, qu'il a fait depuis, ce que l'Académie a reçu avec plaisir."

In 1784, he was himself consulted as to the selection from

¹ His designs for Sèvres are successful, as witness the medallions on two vases at Hertford House, Nos. 751 and 791, Cat. Beth. Gn.

² Leturcq, Pl. F, fig. 34.

³ *Ibid.*, fig. 36.

⁴ A. de l'A. fr., t. i., p. 387.

three competitors of the one worthiest to replace "M. Guay seul graveur en pierres qu'on connaisse¹ et qui commence à être sur l'âge," and to the same date belongs the entry concerning "un état remis par le sieur Guay, graveur en pierres précieuses, de cinq pierres qu'il propose de placer dans le cabinet du roi."² From these indications one can only infer that after the death of his "Protectrice" he continued to enjoy some court patronage and to be regarded with general consideration; but the days of 1793 rose like a flood which engulfed all the brilliant servants of luxury and pleasure. It is, however, probable that Guay was more fortunate than most of those who had devoted the perfection of their skill to the service of tastes cultivated by assiduous habit to the point of exquisite distinction. His art was one which could claim the favour of those who ruled in turn the fashions of the Directory, the Consulate and the Empire, for the cameo and the engraved gem were ornaments legitimized by classic precedent.

The Medalists, and Jacques Guay.

There is little further to be said concerning Guay's work, for his art, even when most excellent, is restricted necessarily by limitations which prevent the exercise of influence such as attaches to that of the great sculptors who were his contemporaries. Even concerning these I cannot pretend to have attempted more than the indication—by choice of names and works—of what appear to have been the vital impulses which fashioned in the eighteenth century the allied arts of architecture and sculpture. The rule of this intention has led me, for instance, to exclude any notice of the vast amount of sculpture which, as a matter of course, continued to be done for the purposes of exterior decoration. Sculpture was and is, and could not cease to be a necessary component of all buildings of any architectural importance; but the absorbing interest of the moment, to the student, lies rather in the development of those individualist tendencies which corresponded to the social movement which culminated in the proclamation of the Rights of Man. The full artistic expression of these tendencies, which involved the direct interrogation of nature, was delayed, for a time, by the action of those who adopted the extreme conclusions of doctrines which had already served their legitimate turn by animating the pseudo-classic reaction against the licence of the "Style Régence." The task of advancing further in the direction

¹ He seems, however, to have had pupils. In the collections of the Archives Nationales are two "pierres gravées," portraits of Marat and Le Peletier-Saint-Fargeau, by Simon élève de Guay. *In. gén. Mon. civ. Paris, t. i., p. 45.*

² A. N. Reg. 1215, O.¹ ff. 131, 171, and Reg. 1238, O.¹ f. 131. See Leturcq, pp. 245, 246.

The Medalists, and Jacques Guay.

indicated by Pigalle and continued by Houdon was thus cast aside to be taken up and fulfilled by a later generation.

These are the main lines on which we may proceed in trying to estimate those apparently conflicting developments in the world of art which, taking their departure from the School of Versailles, correspond to the diverse movements that agitated the social and intellectual life of a century, than which there is no other richer in elements of human interest.



APPENDIX

LIST OF WORKS EXHIBITED AT THE SALON

BY

ADAM L'AINÉ, Lambert-Sigisbert.
ADAM LE JEUNE, Nicolas-Sébastien.
ALLEGRAIN, Christophe-Gabriel.
BOUCHARDON, Edme.
CAFFIERI, Jean-Jacques.
CLODION, Claude MICHEL dit.
COUSTOU LE JEUNE, Guillaume.
COUSTOU LE FILS, Guillaume.
COUSTOU, Nicolas.
DUMONT, Edme.
DUPRÉ, Augustin.
DUVIVIER, Benjamin.
DUVIVIER, Jean.
FALCONNET, Etienne-Maurice.
FRÉMIN, René.
GUAY, Jacques.
HOUDON, Jean-Antoine.
JULIEN, Pierre.
LE LORRAIN, Robert.
LEMOYNE FILS, Jean-Baptiste.
LEMOYNE, Jean-Louis.
PAJOU, Augustin.
PIGALLE, Jean-Baptiste.
ROETTIERS, Joseph-Charles.
ROETTIERS, Charles-Norbert.
SALY, Jacques.
SLODTZ, Paul-Ambroise.
SLODTZ, René-Michel-Ange.
VASSÉ, Louis-Claude.

Extracted from "Livrets des Anciennes Expositions," par J. J. Guiffrey. The irregularities of spelling have been reproduced :

- 1737 Un Groupe en modèle représentant un Chasseur prenant un Lyon dans les filets, qui est exécuté en grand, à gros-bois.
Deux Elémens en Buste, l'un desquels représentant l'Eau, est en marbre.
Un Groupe en modèle, représentant Neptune et Amphitrite orné de plusieurs Tritons et Monstres Marins, que l'Auteur exécute actuellement en grand au milieu du Baffin, à la porte du Dragon, dans le Jardin de Versailles.
Deux Bustes moulez, dont l'un représente le Feu, et l'autre la Terre.
- 1738 Une Figure bronzée de ronde bosse en terre cuite, représentant le Pape S. Gregoire donnant l'Absoute au Peuple.
- 1739 Un Groupe en plâtre d'environ 3. pieds, représentant deux Nymphes que tirent un filet de la Mer, dans lequel se trouve pris un Triton et des Poissons. Ce Morceau s'exécute actuellement en marbre pour le Roy, de la proportion de 5. pieds et demy, destiné pour un des milieux de Jardin du Château de la Muette. (*See Salon of 1747.*)
Un Modèle en Buste de plâtre, représentant le Portrait de M. Rigaud.
- 1740 Un Buste de Vieillard mordu d'un Serpent à la gorge, exprimant la douleur ; fait en terre cuite.
Un Modèle d'Enfant en plâtre, assis sur une Coquille, pleurant d'avoir été pincé à la main par une Ecrevisse, . . . (*See Salons of 1741 and 1750.*)
Une Esquisse aussi en terre cuite, représentant le massacre des Innocens, . . .
- 1741 Un Buste en plâtre représentant le Portrait du Roy en grand, fait d'après Sa Majesté, qui doit être exécuté en marbre blanc.
Un Modèle en Esquisse d'un Apollon sur un pied d'estal, groupé des Génies de la Guerre et des Arts. . . .
Un Modèle en plâtre d'une petite Fille appuyée sur une Coquille, se jouant avec un jeune Tigre qu'elle retient par la queue, pour l'empêcher de se lancer sur un oiseau qu'elle en écarte pour le sauver, en s'éclatant de rire. Ce Morceau fait pendant à un autre Enfant pincé par une Ecrevisse, qui parut l'année dernière, et qui sera exécuté en bronze. (*See Salons of 1740 and 1750.*)
- 1742 Projet et Modèle en plâtre d'un petit Groupe, représentant Venus dans le bain environnée de Rochers, . . .
- 1743 Un Groupe en modèle Esquisse de terre cuite, représentant Pigmalion excellent Sculpteur de l'Antiquité, qui acheve la Statuë d'une jeune Fille, . . . (*See Salon of 1745.*)
Une figure de Femme en modèle Esquisse de terre cuite, représentant la Vérité. Ces deux Modèles pourront s'exécuter en marbre.
Deux autres Modèles en Esquisses, l'une représente la Vertu toujours occupée à combattre et à surmonter quelques vices.
L'autre de même proportion, qui représente la fureur poétique, couchant avec promptitude par écrit ses belles pensées, à mesure que son esprit les lui fournit.
- 1745 Un Buste en marbre du Portrait du Roy, représenté en Apollon, couronné de Lauriers ; fait d'après Sa Majesté. Ce Buste appartient à l'Auteur.
Un Modèle en plâtre de 2 pieds de haut, représentant S. Jérôme transporté de l'amour de Dieu, . . . Cette Statuë doit être exécutée en marbre de 7 pieds et demi de proportion, et placée dans la Niche de la Chapelle dudit Saint, dans le Dôme de l'Hôtel Royal des Invalides.
Un petit Groupe Esquisse de terre cuite, représentant Apelles peignant la maîtresse d'Alexandre, lequel fait Pendant au Groupe de Pygmalion Sculpteur, qui parut au dernier Salon.

- 1746 Quatre Bustes de Marbre, représentans les 4. Elemens, appartenans à l'Auteur. Lambert-Sigisbert Adam l'ainé.
- 1747 Modèle d'un Groupe, représentant deux Nymphes, compagnes de Diane ; l'une desquelles, au retour de la Chasse, attache un Heron à un arbre ; l'autre Nymphé paroît à ses pieds, qui lui tend un Arc et un Carquois pour en faire un Trophée. Ce Groupe est executé en Marbre de 8 pieds de proportion, pour le Roy, fini et prêt à transporter. Lequel fait Pendant à celui de la Pêche, représenté aussi par deux Nymphes tirant un Filet de la Mer, chargé de Poissons ; dont le Modèle a paru il y a quelques années au Salon. (*See* Salon of 1739.)
- 1748 Modèle d'un Groupe en terre cuite, représentant trois Enfans qui jouent avec un Bouc et un sep de Vigne ; l'un desdits Enfans représente Bacchus. Ce Groupe appartient à l'Auteur, qui peut l'exécuter en marbre.
- Un Esquisse de terre cuite, composée de plusieurs Figures, représentans une Action militaire avec des Attributs sur le Piedestal.
- 1750 Esquisse Allégorique, en Terre cuite.
- La France, assise et appuyée sur le Globe de la Terre, voit avec ravissement le Roy en Casque et en Cuirasse, monté sur un Coursier, tenant d'une main son Sceptre orné d'une branche de Laurier, et de l'autre la Lesse de deux Lions animez qui foulent l'Envie à leurs pieds.
- Ce Groupe est posé sur un Rocher en arc et à jour, sur l'un des côtez duquel on voit l'Océan, et de l'autre la Méditerranée qui contemplent et admirent le Roy. Allusion qui désigne la jonction des deux Mers en France, par le Canal de Languedoc.
- Du centre de l'Arcade, et des côtez du Rocher, il sort des eaux en abondance, qui après avoir formé des Nappes, viennent se briser sur le bas du Rocher.
- A l'un des bouts du Pied-d'Estal et au-dessus d'un Antre, est la Victoire tenant une Palme et un Faisseau d'armes ; cette Déesse est debout, prête à suivre le Monarque ; elle tient un Casque sous l'un de ses pieds.
- A l'autre bout la Paix est assise tenant d'une main un rameau d'Olivier, et de l'autre la corne d'Abondance ; elle foule au pied un Bouclier et des Armes.
- Du fond des Antres du Rocher, il sort des Monstres marins et des Poissons. Ce Morceau peut être placé au milieu d'un des Bassins des Jardins du Roy.
- L'auteur a souhaité que cette Description fût ainsi énoncée.
- Un Enfant, en Marbre, assis sur une Coquille, se jouant avec un Homart, duquel il est pincé. Ce Morceau est pour M. le Comte d'Argenson. (*See* Salons of 1740 and 1741.)
- Un Modèle en Plâtre, représentant la Poësie, que l'on exécute en Marbre pour être placé dans une des Niches du Vestibule du Château de Belle Vûë.
- 1751 Une Esquisse en Terre cuite, représentant Minerve qui étoit cachée sous la figure de Mentor, et qui se fait connoître à Télémaque.
- Autre Esquisse. L'Amour aveugle, guidé par la Folie.
- 1753 Un Modèle en plâtre, qui représente l'Abondance versant ses dons sur la terre. Cette Figure de six pieds de proportion, s'exécute en marbre pour le Roy, et doit être placée à Choisy.
- Le Portrait en Buste de M. Guichard, Agent du Duc Charles de Lorraine.
- Autre Buste de Madem. ***

- 1737 Un bas Relief, représentant Sainte Victoire Vierge et Martyre, pour un Autel de la Chapelle du Roy à Versailles. (*See* Salon of 1743.)
Une Figure en pied de terre cuite, représentant une Clytie.
- 1738 Un modèle en plâtre de ronde bosse, représentant Prométhée attaché sur le mont Caucase, et dévoré par un Vautour. (*See* Salon of 1763.)
- 1739 Un Modèle en plâtre représentant la Justice avec ses Attributs, executé en grand, sur un ordre d'Architecture, qui forme la principale entrée de la Chambres des Comptes.
Il y a du même Auteur la Prudence et deux Amours qui couronnent l'entrée et qui tiennent le Cartouche.
Un bas relief de terre cuite, représentant la Prudence, dont l'un de ses Attributs est de se regarder dans un Miroir.
- 1740 Le Modèle en plâtre d'un Fronton représentant S. Maur, qui implore le secours du Seigneur, pour la guérison d'un Enfant mis à ses pieds par sa Mere affligée; ce Saint luy posant sur la tête l'Etole que S. Benoist luy avoit donnée quand il reçut les Ordres.
Cet Ouvrage s'exécute actuellement en grand au Bâtiment de l'Abbaye S. Denis.
Un bas relief de terre cuite, représentant Iphigenie au moment qu'elle va recevoir le coup de la mort pour être immolée; Diane satisfaite du vœu, et touchée de compassion, enleve cette Princesse infortunée, et promet au Roy Agamemnon, son pere, une heureuse navigation jusqu'à Troye; et le Grand Prêtre substitué une Biche à la place d'Iphigenie.
- 1741 Un petit Modèle en plâtre :
Juno ayant ordonné à Argus, son fidèle serviteur, qui avoit cent yeux, d'observer les actions de Jupiter, son époux, ce Dieu irrité . . . commanda à Mercure de l'endormir au son de sa Flûte et de lui trancher la tête. Juno, pour conserver sa memoire et récompenser sa fidelité, attachas ses yeux à la queue de son Paon, qui représente encore dans son plumage la multitude de ses yeux.
Autre Modèle aussi en plâtre, faisant Pendant, qui représente Cléopâtre, dernière Reine d'Egypte, dans le moment qu'elle remportât le prix de la gageure qu'elle avoit faite avec le Triumvir Marc-Antoine, de consommer dans un Repas elle seule 15 cent mil écus. Cette Reine portant à ses oreilles deux Perles . . . en tient une qu'elle montre et qu'elle va mettre dans une Coupe remplie de vinaigre, pour la dissoudre et l'avalier. Cette Coupe lui est présentée à la fin du Repas par un Enfant.
- 1742 Un Modèle en plâtre, représentant la sainte Vierge, figurée sous la seconde Eve.
La Vierge tenant le Serpent terrassé sur le Globe, le Sauveur, qui par Elle est venu au monde, appuyé d'un pied sur celui de sa sainte Mere, perce avec la lance de sa Croix la tête du Serpent, et donne à la Vierge la pomme fatale qui a fait entrer la Mort dans le monde. Cette pomme arrachée au Serpent séducteur, annonce au genre humain le salut et la vie: . . .
Modèle en plâtre d'un Crucifix, représentant le Christ baissant la tête et rendant l'esprit.
- 1743 Description du Mausolée de S. Eminence M. le Cardinal de Fleury: fait par ordre de M. le Contrôleur General.
Son Eminence est représentée à genoux sur son Tombeau; derriere lui s'élève une Pyramide, symbole de sa gloire, accompagnée de deux Cassolettes fumantes. . . Vers le haut de la Pyramide, le Génie de la

France s'efforce de retenir le Temps qui s'abaisse, dont le sable rompu et embrasé, annonce la fin des jours de S. E.

Nicolas-
Sébastien
Adam le
Jeune.

L'équité et le secret, désignée par une seule Figure debout, a côté du Tombeau, s'effrayent de le voir s'approcher : le Chien qui est au bas de cette Figure, représente l'attachement inviolable de S. E. à la Personne de Sa Majesté ; et l'Urne renversée sous ses pieds, d'où se répandent quantité de monnoye, fait connoître son parfait desintéressement.

La Paix assise vis-à-vis, tenant une branche d'Olivier, est consternée de la perte qu'elle fait. Les rares talens et les soins continuels que ce grand Cardinal a apportés à l'éducation de Sa Majesté, sont marqués par le Livre et le Caducée, et son Ecusson de l'autre côté soutient cette Figure. Auprès d'elle est un Enfant, qui mettant une de ses mains sur sa poitrine, et étendant l'autre dans celle de la Paix, exprime la bonne foy qui était l'ame de toutes les actions de cet illustre Ministre.

L'Architecture extérieure est couronnée par une Urne funebre, ornée de Guirlandes de Cyprès.

Un bas relief en bronze, pour être placé sur un des autels de la Chapelle de Versailles, représentant le martyre de sainte Victoire, sous l'Empereur Déce, l'an 253. Cette Vierge chrétienne ayant refusé d'encenser les Idoles, reçoit un coup d'épée, dont elle tombe, en repoussant constamment le Grand Pontife Julien, qui la presse avec fureur d'adorer Jupiter ; et l'Exécuteur qui l'a traînée à l'Autel, la délie pour l'abandonner sur la place. (*See Salon of 1737.*)

1746 Les Modèles en plâtre de deux Médaillons, exécutés de grandeur naturelle, au Portail que les Prêtres de l'Oratoire ont fait construire, rue S. Honoré.

Le premier représente la Nativité de Jésus-Christ ; un Berger vient l'adorer et lui offrir un Agneau : S. Joseph est en admiration de voir les Cieux ouverts.

Le second représente Jésus-Christ en prières au Jardin des Oliviers, à l'instant de son agonie, et acceptant l'arrêt de sa mort. Dans le lointain sont représentés les Apôtres endormis.

Autre Modèle en plâtre, d'une Statuë représentant Iris Messenger de Junon, assise sur une nuë au haut de l'Arc-en-Ciel, qui attache ses ailes, pour exécuter les ordres de la Déesse. Cette Figure doit être exécutée en marbre, pour le Roy.

1747 Un Esquisse du Mausolée de Très-Haute et Très-Puissante Princesse Catherine Opalinska, Reine de Pologne, Duchesse de Lorraine et de Bar.

La Reine est à genoux sur son Tombeau. Un Ange lui vient annoncer que le temps de ses épreuves est fini, et qu'elle touche à l'heureux moment où, dans la véritable Patrie, ses rares Vertus vont recevoir une juste récompense. Sa Foy vive et son Zele ardent lui font écouter et recevoir avec un saisissement de joye, ce qu'elle attendoit avec impatience. Détachée depuis longtemps de tout ce que le Monde a de flatteur, elle a déjà déposé les marques de ses Grandeurs et de son Rang. Le Sceptre et la Couronne sont sur son Tombeau, devant le Coussin qui la soutient. Derrière Elle s'élève une Pyramide, symbole de la Gloire des Princes, couronnée par une Urne funebre, d'où pendent des festons de Cyprès qui enveloppent l'Ecusson de ses Armes. Au bas de la Pyramide sont deux Cassolettes fumantes, qui répandent au loin la bonne odeur des Vertus de la Reine ; et l'Aigle de Pologne sortant de dessous son Tombeau, paroît vouloir s'envoler avec Elle. Ce Tombeau est porté par un Socle, soutenu d'un corps d'Architecture, dont l'Avant-corps est chargé de l'Inscription.

Aux deux côtez, les deux Arrieres-corps sont ornez de Bas-reliefs, dans l'un desquels on voit la Religion, et dans l'autre la Charité; Vertus qui ont particulièrement brillé dans la Reine.

Ce Mausolée doit être executé en Marbre, de 30 pieds de haut sur 18 de large, pour être posé à Bonsecours, proche Nancy.

- 1753 Un bas Relief, destiné pour l'un des Pavillons de M. de la Boissiere, Fermier Général, dont le sujet représente la mort de Coronis, Metamorph. d'Ovide.

Les Modèles de deux Sphinx, destinés pour le même Pavillon.

Le Modèle d'un Groupe, représentant Angélique et Médor.

Un Bas-relief, représentant la Charité.

- 1763 Prométhée attaché sur le Mont Caucase; un Aigle lui dévore le foye. (*See* Salon of 1738.)

Cette Figure exécutée en Marbre, de 3 pieds 7 pouces de hauteur, est le morceau de réception de l'Auteur à l'Académie.

- 1765 Polyphème fait sortir son Troupeau de sa Caverne, et tenant son Bélier qui avoit coutume de marcher à la tête, et qu'il est étonné de trouver le dernier; il prie Neptune, son pere, de ne point souffrir que le Marchand qui l'a aveuglé lui échappe. Ce Marchand est Ulysse, qui se sauve de la Caverne, en se tenant attaché sous le ventre du Bélier.

ALLEGRAIN (CHISTOPHE-GABRIEL).

- 1747 Un Modèle en plâtre, représentant Narcisse.

Autre, représentant le Satyre Marsias.

- 1753 Une Figure en marbre, représentant Narcisse qui se mire dans l'eau.

- 1757 Le Modèle d'un Enfant, exécuté en marbre au tombeau de M. Dupré, Conseiller au Parlement; dans l'Eglise de S. Méderic.

Une jeune Femme au bain. Cette Figure doit être exécutée en marbre de grandeur naturelle, pour le Roy.

- 1767 Une Figure de marbre, représentant une Baigneuse.

De 5 pieds 10 pouces de proportion. Ce Morceau est pour le Roi. On le voit chez l'Auteur, rue Mêlée, ou sur le Boulevard, vis-à-vis le Magasin de la Ville, le transport ne pouvant se faire au Salon.

- 1769 Deux Bas-Reliefs, figure de femmes qui représentent l'une le Sommeil, et l'autre le Matin.

De 4 pieds de proportion. Ils sont pour la chambre à coucher de M. le Comte de Brancas.

- 1777 Diane surprise au Bain par Actéon.

Cette Figure de marbre, de 5 pieds 10 pouces de proportion, n'ayant pu être transportée au Sallon, se voit chez M. Allegrain. On entrera par la rue Meslée, ou par le Boulevard de la Porte St. Martin, vis-à-vis le Magasin de la Ville.

BOUCHARDON (EDME).

- 1737 Le Buste en marbre de Monseigneur le Cardinal de Polignac.

Deux Modèles en terre cuite, représentant des Athletes qui domptent, l'un un Lion, et l'autre un Ours; ce dernier a été executé en pierre à Gros-Bois.

Un autre Modèle en terre cuite, représentant un Enfant assis.

Les Fêtes de Palès, célébrées chez les Romains par les Gens de la Campagne,

pour honorer cette Déesse, et luy demander la conservation des Troupeaux ; Dessein à la Sanguine.

Les Fêtes Lupercales ; elles étoient en usage à Rome dès le temps de sa fondation ; on les celebrait à l'honneur du Dieu Pan : Deux jeunes Gens armez de courroies prises dans la peau des Victimes, courroient nuds par la Ville et en frappaient toutes les femmes qu'ils rencontroient, dans la confiance qu'elles deviendroient fécondes ; Dessein à la Sanguine.

Les Vendanges celebrées dans les Campagnes d'Athenes, mises en grand ; d'après la fameuse Cornaline antique qui est au Cabinet du Roy, connue sous le nom de Cachet de Michel Ange.

Une tête de Vieillard plus grande que nature, à la Sanguine.

Deux autres Têtes aussi plus grandes que nature, des Enfans de M. Mariette ; l'une d'un Enfant qui rit, et l'autre d'une petite fille en baignolette, à la Sanguine.

1738 Un Portrait en Buste de Marbre blanc, sans draperies, traité dans le goût de l'antique.

Idee d'une Fontaine publique pour une Ville.

Un Modèle en terre cuite pour une Fontaine ; l'on y voit un Triton et une Nereïde couchés aux côtés d'un Hippopotame, animal monstrueux qui se trouve dans le Nil.

Autre modèle en terre cuite, représentant cet enfant, dont Pline le Naturaliste fait mention, qui avoit sçu apprivoiser un Dauphin du lac Lucrin, et l'avoit accoutumé à le porter sur son dos, depuis Baïes jusqu'à Pouzzole, où cet Enfant étoit obligé d'aller tous les jours à l'école.

1739 Un bas relief moulé en plâtre représentant S. Charles, qui dans une Procession solennelle, demande à Dieu la cessation de la Peste, qui affligeoit la Ville de Milan : ce bas relief s'exécute actuellement en bronze, pour être placé sur un des Autels de la Chapelle de Versailles.

Un Modèle en terre cuite, représentant Bacchus victorieux, et qui invite les hommes à se livrer au plaisir qu'il leur prépare.

Un autre Modèle en terre cuite, d'une Statuë qui doit être executée en marbre pour le Roy, représentant l'Amour, qui, avec les Armes de Mars, se fait un arc de la Massuë d'Hercule : fier de sa puissance, et s'applaudissant d'avoir desarmé deux Divinités si redoutables, le fils de Venus témoigne, par un ris malin, la satisfaction qu'il ressent de tout le mal qu'il va causer. (*See Salon of 1746.*)

1740 Trois Modèles en plâtre, qui seront placez à la Fontaine que la Ville fait construire rue de Grenelle. Fauxbourg S. Germain.

Le premier représente la Ville de Paris, assise sur une Proüe de Vaisseau.

Le second représente une Nymphé appuyée sur son Urne, qui désigne la Riviere de Marne. De l'autre côté le Fleuve de la Seine. (*See also Salon of 1741.*)

1741 Quatre Bas reliefs représentans par des Jeux d'Enfans les 4. Saisons.

Pour le Printemps : des Enfans se couronnent de Fleurs : un autre joué avec les Oiseaux consacre à Vénus ; et le quatrième attache aux Arbres des Guirlandes de Fleurs.

Pour l'Eté : des Enfans font la moisson : l'un d'eux, accablé de lassitude et n'ayant pû résister à la chaleur du midy, se laisse aller au sommeil dans lequel il paroît plongé profondément.

Pour l'Automne : Un Enfant échauffé par le vin, veut arrêter une Chèvre, qui dans la course renverse un autre Enfant, et une Corbeille remplie de Raisin.

Enfin, pour l'Hyver : D'autres Enfans pour se garantir du froid, se

sont rassemblez sous une Tente vis-à-vis d'un feu que l'un d'eux allume avec une Sarbacanne.

Ces 4 Bas-reliefs ont été faits pour la Fontaine que la Ville de Paris a fait construire sur les desseins du sieur Bouchardon, dans la ruë de Grenelle, Fauxbourg Saint Germain. Ils auront dans l'exécution 3 pieds 7 pouces de hauteur, sur 6 pieds 9 pouces de large, et seront placez au-dessous des Niches dans lesquelles on a dessein de mettre les Statuës des Génies des Saisons. (*See also* Salon of 1740.)

Trois Desseins à la sanguine.

Le premier, Vénus voulant retenir l'Amour qui s'échappe.

Le second, la même Déesse, armée d'un bouquet de Roses, punissant l'Amour de sa fuite, faisant le Pendant du précédent dessein.

Le troisième: la Muse Erato recueillant les accords que forme le Dieu de la Musique.

- 1743 Projet de Mausolée pour Son E. M. le Cardinal de Fleury, fait par ordre de M. le Contrôleur General, et qui doit être executé en marbre.

On y voit d'abord, comme l'objet principal, S. E. à genoux sur un Prie-Dieu. Au dessus de son Tombeau derrière Lui et sur le même Plan, est le Génie de la France qui, sous la Figure d'un Enfant exploré, tient trois Couronnes, que Son E. semble lui avoir remises, pour ne plus s'occuper que des grandeurs éternelles. La premiere de ces Couronnes, qui est de Laurier, exprime son zèle pour la gloire du Roy et de l'Etat. La seconde, qui est de Chêne, et que les Anciens nommoient Couronne Civique, est le symbole de son amour pour la Patrie, et de son attention à ménager les Peuples. La troisième enfin est d'Olivier, attribut ordinaire de la Paix, annonce quel étoit le terme heureux où tendoient toutes ses vûës.

Au pied du Tombeau sont deux Lions, dont l'un écrase l'Hydre vaincu, tandis que l'autre tient le Masque qu'il a arraché de l'Erreur et le Flambeau de la Discorde prêt à s'éteindre.

Deux Consoles qui supportent le Tombeau, laissent entr'elles un champ où l'on a placé l'Emblème de l'Eternité, exprimée à l'antique, par un Serpent qui se mordant la queue, forme un cercle ou rond parfait, au milieu duquel un Sable ailé marque par opposition le nombre et la rapidité des jours que nous passons sur la terre.

Plus bas, et sur une plate-forme formée par une double plinthe qui décrit un avant-corps, sont deux Figures de Vertus Affligées, qui s'appuyent sur le Globe de la Terre où l'on distingue surtout l'Europe, comme la partie du monde où la réputation de S. E. s'est le plus répandue, parce qu'elle a été plus particulièrement l'objet de ses travaux.

Une de ces Vertus caractérisée par le Gouvernail qu'elle tient à la main, par le Miroir et le Serpent qui sont à ses pieds, marque l'équité, la prévoyance et la sagesse qui accompagnoient son administration. L'autre, qui représente la Religion, est reconnoissable à son Voile et à sa Croix, de même qu'au Rouleau ou Volume antique sur lequel son bras droit est posé, et à la flamme ardente qu'elle élève et dirige vers le Ciel.

On a mis au haut de la Contretable, qui sert de fond à ce Mausolée, le Cartouche des Armes de S. E. orné d'une simple guirlande de Cyprès, pour répondre par cette simplicité à son extrême modestie dans tout ce qui le regardoit personnellement.

- 1745 Modèle du Mausolée de S. E. M. le Cardinal de Fleury, qui ayant été approuvé par sa Majesté, s'exécute en marbre, sous les ordres de M. le Contrôleur General; pour être placé dans l'Eglise de S. Louis du Louvre.

M. le Cardinal de Fleury couché entre les bras de la Religion, et soutenu par cette Vertu, qui fut toujours l'objet de ses soins, est représenté expirant. Sa vûë dirigée vers le Ciel, ses bras étendus ; toute son attitude marque une entiere résignation à la volonté de Dieu, et une confiance sans bornes en sa miséricorde. Un spectacle si touchant, le souvenir d'une longue et paisible administration, excitent les justes regrets du Génie de la France, et lui font répandre des larmes, dont il arrose le pied de la colonne funéraire, qui porte l'Urne destinée à renfermer les cendres de son Eminence. Ce Groupe de Figures est posé sur un Stylobate ceintré par le Plan, et élevé de 5 pieds au-dessus du niveau du pavé de l'Eglise, et il occupe tout le fond d'une Arcade, qui fait partie de la décoration du lieu où ce Mausolée doit être placé. (*See also* Salon of 1743.)

Jean-
Jacques
Caffieri.

- 1746 Un Modèle dont voici l'explication : l'Amour se faisant un Arc de la massuë d'Hercule, avec les Armes de Mars ; fier de sa puissance, et s'applaudissant d'avoir désarmé deux Divinités si redoutables, le Fils de Venus témoigne, par un ris malin, la satisfaction qu'il ressent de tout le mal qu'il va causer.

Il y a quelques années que l'on a vû dans le Salon, un petit modèle en terre de cette Figure, accompagné de la même Description ; mais ce n'étoit qu'un premier travail, qui ne donnoit que la pensée. Le Modèle qu'on expose aujourd'hui est plus épuré ; tout y est arrêté et fait d'après nature ; et c'est sur ce Modèle que la Statuë de grandeur naturelle, s'exécute en marbre pour le Roy. (*See* Salon of 1739.)

CAFFIERI (JEAN-JACQUES).

- 1757 La Sainte Trinité.

Cette Esquisse est exécutée en Stuc, figures de 10 pieds de proportion, dans l'Eglise Nationale de S. Louis des François à Rome.

S. François d'Assise recevant les Stigmates. Esquisse.

Apollon qui écorche le Satyre Marsyas. Esquisse.

La Nymphé Echo mourante de douleur, pour avoir été méprisée de Narcisse : l'Amour auprès d'elle, casse son Arc de dépit. Esquisse.

Une Vestale qui entretient le Feu Sacré. (*See* Salon of 1767.)

Une Figure représentant un Fleuve. (*See* Salon of 1759.)

Le Portrait de Mademoiselle Ardinghelli, d'une ancienne Maison de Naples, célèbre par divers Ouvrages de Physique qu'elle a donnés au Public.

- 1759 Une Figure en marbre, représentant un Fleuve, exécuté par l'Auteur pour sa Réception à l'Académie. (*See* Salon of 1757.)

Le Portrait de feu M. Languet de Gergy, Curé de S. Sulpice. Ce Portrait a été fait d'après nature en 1748.

Deux Projets de Tombeaux Esquisses.

- 1761 Le Portrait de M. Rameau. (*See* Salons of 1765, 1771.)

- 1763 Le Portrait de S. A. S. Monseigneur le Prince de Condé.
Le Portrait de M. Taitbout, Consul de France, à Naples.
Le Portrait de M. Piron. (*See* Salon of 1775.)
Un Vase en marbre. Il appartient à l'Auteur.

- 1765 Une Figure représentant un Triton.

Le Portrait de J. Ph. Rameau. (*See* Salons of 1761, 1771.)

Le Portrait de J. B. Lulli.

Moulé sur le bronze qui est sur son Tombeau, dans l'Eglise des Petits Peres de la Place des Victoires.

- M. Caffieri a voulu mettre sous les yeux du Public les Portraits des deux plus célèbres Musiciens de la France. (*See* Salon of 1771.)
 Le Portrait de M. du Belloy. (*See* Salon of 1789.)
 1767 L'Innocence.
 Figure en Marbre, de 2 pieds 4 pouces de proportion.
 Tarpéia, Vestale. (*See* Salon of 1757.)
 De 2 pieds 2 pouces de proportion.
 L'Amitié, qui pleure sur un Tombeau. Modèle. (*See* Salons of 1773 and 1789.)
 Le Portrait de M. Hallé, Peintre du Roi, et Professeur en son Académie.
 Le Portrait de M. Borie, Docteur en Médecine.
 Ces quatre Morceaux sont en Terre cuite.
 1769 Le Pacte de Famille.
 Le Génie de la France inspire au Roi le dessein d'unir par un lien solide les différentes Branches de la Maison de Bourbon, et lui présente le Pacte de Famille. Le Roi exprime par son geste, qu'il adopte une entreprise si intéressante et si glorieuse. Un autre Génie est assis aux pieds du Monarque, tenant d'une main une corne d'abondance, et de l'autre l'olive et le laurier, pour montrer que l'alliance de ces augustes Princes va procurer aux différentes Nations soumises à leur Empire, les fruits de la Paix et de la Concorde.
 Ce Groupe a 2 pieds 9 pouces de proportion, et s'exécute de la même grandeur pour le Cabinet de M. le Duc de Choiseul, Ministre de la Guerre et des Affaires Etrangères.
 L'Espérance nourrit l'Amour.
 Figure en terre cuite de 2 pieds 2 pouces de proportion. Elle doit être exécutée en Marbre de même grandeur pour le Cabinet de M. ***
 Le Portrait de M. de la Faye, Vice-Directeur de L'Académie Royale de Chirurgie et Démonstrateur Royal.
 1771 Quinault.
 Lully. (*See* Salon of 1765.)
 Rameau. (*See* Salons of 1761 and 1765.)
 Ces trois Portraits, exécutés en Marbre, sont destinés à être placés dans le Foyer de l'Opéra.
 Une Tête de jeune Fille. En Marbre.
 Une Nayade, représentant l'eau, l'un des quatre Elémens. Figure en Terre cuite.
 L'Air, son pendant, tenant un Caméléon que les anciens croyoient ne vivre que d'air : un Aigle est à ses pieds.
 Ces deux Figures doivent être exécutées en Pierre, de la proportion de 6 pieds, pour décorer une des façades de l'Hôtel Royal des Monnoies, du côté de la rue Guénégaud.
 Omnia vincit Amor ; l'Amour triomphe de tout.
 Pour remplir cette idée, l'Artiste a fait usage de l'emblème de Pan, Dieu des Pasteurs. Il a été regardé par les anciens comme le Dieu de la Nature, suivant la signification de son nom, qui en grec veut dire Tout. Ses cornes marquoient (dit on) les rayons du Soleil, et les cornes de la Lune ; son visage enflammé désignoit l'élément du feu ; son estomac couvert d'étoiles, signifioit le Ciel, et ses jambes, couvertes de poil, la terre, les arbres, les plantes et les bêtes. Il avoit des pieds de Chèvre, pour montrer la solidité de la terre. Enfin, la flûte représentoit l'harmonie que les Cieux font, selon l'opinion de quelques anciens Philosophes, et son bâton recourbé, la révolution des années. En Terre cuite.
 1773 L'Amitié surprise par l'Amour, ne le connoissant pas, elle l'embrasse avec

confiance ; cet Enfant la caresse et saisit le moment de la blesser d'un de ses traits.

Jean-
Jacques
Caffieri.

Groupe en plâtre de 5 pieds 6 pouces de proportion.

Modele d'un Tombeau. L'Amitié pleure sur les cendres de son Amie, et y répand des fleurs ; l'urne cinéraire est posée sur un Autel ; une des Muses est appuyée sur une harpe, et couronne le Médaillon qui est attaché à une colonne funéraire, surmontée d'une cassiolette ; la colonne est en partie enveloppée et accompagnée de cyprès ; aux pieds de la Muse sont divers instrumens de musique, un livre et un masque.

Terre cuite de 3 pieds de haut. On exécute ce morceau en marbre de cette même grandeur. (*See Salons of 1767 and 1789.*)

Portrait de feu M. Helvetius. Buste en Marbre.

Deux Portraits.

1775 Le Portrait de M. Piron. (*See Salon of 1763.*)

Ce Buste, en marbre, est destiné à être placé dans le Foyer de la Comédie Française.

L'Auteur annonce, dans une des niches de la Chapelle de St. Grégoire, dans l'Eglise Royale des Invalides, une Figure de marbre de 7 pieds de proportion : elle représente Ste. Silvie, femme de Gordien, Sénateur Romain, Mere de St. Grégoire, Pape. Elle est dans l'action de remercier Dieu d'avoir donné le jour à un des plus grands Pontifes. Cette figure est vêtue d'une longue tunique et d'un manteau très-ample, habillement ordinaire des Dames Romaines.

1777 Feû M. le Maréchal du Muy. Buste en marbre.

Pierre Corneille. (*See Salon of 1779.*)

Buste, en marbre, qui doit être placé dans le Foyer de la Comédie Française.

Benjamin Franklin.

Buste en terre cuite.

Dessin du Tombeau d'un Général, que l'Artiste exécute en marbre, de 10 pieds de haut, sur 5 de large.

Sur un retable soutenu par deux consoles, s'élève une colonne tronquée, sur laquelle est posée une Urne cinéraire. D'un côté de la colonne est un Trophée militaire accompagné d'une branche de Cyprès ; de l'autre sont les attributs de la Liberté, groupés avec une branche de Palmier. Derrière la colonne s'élève une Pyramide. Dessous le retable, entre les deux consoles, est un Cartel et une Table de marbre blanc pour l'Inscription.

1779 Pierre Corneille. (*See Salon of 1777.*)

Statue de 6 pieds de proportion, exécutée en marbre, pour le Roi.

Buste de Lafontaine.

Vulcain. Esquisse en terre cuite.

Plusieurs Portraits.

1781 Bustes.

Pocquelin de Moliere.

M. Mesmer.

Mademoiselle Luzy.

Mademoiselle Dantier.

Un Bouquet en marbre.

Plusieurs Portraits.

1783 Moliere. (*See Salon of 1787.*)

Modèle en plâtre de 6 pieds de proportion. Cette Statue doit être exécutée en marbre pour le Roi.

- Jean de Rotrou.
Ce Buste en marbre doit être placé dans le foyer du Théâtre François ; le portrait original a été communiqué à l'Artiste, par M. Rotrou de la Chambre des Comptes, arrière petit-neveu du Poète.
- Thomas Corneille. (*See* Salon of 1785.)
- M. Favart.
- Madame * * *.
- Ces trois Bustes sont en terre cuite.
- 1785 Thomas Corneille. (*See* Salon of 1783.)
Buste en marbre, pour le foyer du Théâtre François.
- Nicolas Boileau.
Buste en terre cuite.
- Plusieurs portraits en terre cuite.
- 1787 Pocquelin de Molière. (*See* Salon of 1783.)
Statue en marbre de 6 pieds de proportion, ordonnée pour le Roi.
La tête a été faite d'après un portrait peint par Pierre Mignard, son ami.
- Jean-Baptiste Rousseau.
Buste en marbre ; il doit être placé dans le foyer du Théâtre François. La tête a été exécutée d'après le Portrait peint, en 1738, par M. Aved, Peintre du Roi.
- 1789 De Belloy, Citoyen de Calais. (*See* Salon of 1765.)
Buste en marbre, destiné à être placé dans le foyer de la Comédie française.
- L'Amitié pleurant sur les cendres de son Amie, à l'ombre d'un cyprès. (*See* Salons of 1767 and 1773.)
- Une Nayade. Figure en terre cuite.
- Fabri, Seigneur de Peiresc, Conseiller du Parlement d'Aix, mort en 1637, âgé de 57 ans.
Buste en terre cuite, pour l'Académie Royale des Belles-Lettres.
- M. Pingré, Chanoine régulier, Astronome-Géographe du Roi, Chancelier de l'Université et de sa Congrégation, de l'Académie des Sciences, et Bibliothécaire de Ste. Geneviève.
Ce Buste a été donné par l'Auteur à cette Bibliothèque.
- De Marivaux.
Buste en terre cuite, destiné à être placé dans le foyer de la Comédie Italienne.
- Plusieurs Bustes.

CLODION (CLAUDE MICHEL DIT).

- 1773 Un Jupiter prêt à lancer la foudre.
Modele en plâtre de 3 pieds 6 pouces de haut.
- Le fleuve Scamandre desséché par les feux de Vulcain, implorant le secours des Dieux.
Modele en plâtre, de 2 pieds 8 pouces de largeur.
- Hercule qui se repose.
Modele en plâtre, de 18 pouces de hauteur.
- Le fleuve du Rhin séparant les eaux.
Esquisse en terre cuite, de 16 pouces de large.
- Deux Vases ornés de Bas-reliefs ; l'un représente une Offrande à l'Amour, et l'autre une Offrande au Dieu Pan.
Ces Morceaux, en terre cuite, ont 8 pouces de haut.

- Autre Vase où l'on voit une Bacchanale d'Enfans.
Sa hauteur est de 10 pouces.
Un satyre Enfant tenant un hibou entre ses bras.
En Marbre d'un pied de hauteur.
Deux Bas-reliefs ; l'un un sacrifice à l'Amour, l'autre une Marchande d'Amours.
Ils ont chacun 1 pied de large, sur 10 pouces de haut.
Une Femme qui, en expirant, montre à son Epoux le Fils qu'elle lui laisse ;
l'Epoux tâche de repousser la mort. Sujet destiné pour un Tombeau.
Bas-relief de 18 pouces de large, sur 10 pouces de haut.
- 1779 Montesquieu. (*See Salon of 1783.*)
Modèle en plâtre. Cette Figure est ordonnée pour le Roi. Son exécution en marbre est remise au prochain Sallon, parce qu'il ne s'est point trouvé de bloc convenable.
Le Triomphe de Galatée.
Bas-relief en terre cuite ; il a été exécuté en pierre, de 5 pieds de haut, sur 32 de long.
Quatre bas-reliefs en terre cuite, représentant les Arts. Ils ont été exécutés en pierre, de grandeur naturelle.
Deux Figures en terre cuite.
De 15 pouces de haut.
Deux vases en terre cuite.
De 16 pouces de haut.
Trois bas-reliefs en terre cuite.
- 1783 Montesquieu. (*See Salon of 1779.*)
Statue en marbre de 6 pieds de proportion, exécutée pour le Roi.

COUSTOU LE JEUNE (GUILLAUME).

- 1740 Il seroit à souhaiter que l'on pût voir dans le Salon, les deux Groupes dont M. Coustou a fait les Modèles en grand, pour le Roy, qui doivent être placez à Marly ; mais n'étans point transportables, ils ne peuvent être vûs que des Curieux, qui voudront prendre la peine de les aller voir dans l'Atelier où ils ont été faits, au coin de la Cour du vieux Louvre, joignant M. le Duc de Nevers.

COUSTOU LE FILS (GUILLAUME).

- 1741 Un bas relief en plâtre, représentant la visite de la Vierge à Sainte Elisabeth.
Un Modèle en plâtre de ronde bosse, représentant Vulcain, avec les attributs qui luy sont convenables.
- 1743 Deux Têtes d'après nature.
Un projet d'Autel, représentant l'Apothéose de S. Ignace.¹
- 1745 Un groupe en terre cuite, représentant le Dieu Pan, qui enseigne à jouer de la Flûte à Apollon.
- 1750 Un Bas-relief en fronton, représentant Galathée sur les eaux.
Deux Têtes d'après nature.
- 1755 Le portrait de M. le Maréchal de Coigny. Ce Modèle doit être exécuté en marbre.
- 1769 On voit, les après-midi, dans l'atelier de M. Coustou (Place nouvelle du

¹ See page 56.

Louvre, près la rue des Poulies) le modèle du Tombeau de feu Monseigneur le Dauphin et de feu Madame la Dauphine.

Il doit être exécuté en Marbre, et placé au milieu du chœur de l'Eglise Cathédrale de Sens.

Ce Tombeau, destiné à réunir deux Epoux qu'une égale tendresse avoit unis pendant leur vie, présente un piédestal quarré, sur lequel sont placées deux urnes liées ensemble d'une guirlande de la fleur qu'on nomme Immortelle.

Du côté qui fait face à l'Autel, l'Immortalité, debout, est occupée à former un faisceau ou trophée des attributs symboliques des vertus morales de feu Monseigneur le Dauphin ; la balance de la Justice ; le sceptre, surmonté de l'œil de la Vigilance ; le miroir, entouré d'un serpent, de la Prudence ; le lis de la Pureté, etc. A ses pieds est le Génie des Sciences et des Arts, dont le Prince faisoit ses amusemens. A côté, la Religion, aussi debout, et caractérisée par la Croix qu'elle tient, pose sur les urnes une couronne d'étoiles, symbole des récompenses célestes destinées aux vertus chrétiennes, dont ces augustes Epoux ont été le plus parfait modèle.

Du côté qui fait face à la nef, le Temps, caractérisé par ses attributs, étend le voile funéraire déjà posé sur l'urne de Monseigneur le Dauphin, mort le premier, jusques sur celle qui est supposée renfermer les cendres de Madame la Dauphine. A côté, l'Amour conjugal, son flambeau éteint, regarde avec douleur un Enfant qui brise les chaînons d'une chaîne entourée de fleurs, symbole de l'Hymen.

Les faces latérales, ornées des cartels des armes du Prince et de la Princesse, sont consacrées aux inscriptions qui doivent conserver à la postérité la mémoire de leurs vertus.

Dans ce même atelier, on voit aussi une Figure de Vénus, exécutée en marbre par M. Coustou. Elle appartient au roi de Prusse.

- 1777 Mausolée de feu Monseigneur le Dauphin et de feu Madame la Dauphine, qui doit être placé dans le Chœur de la Cathédrale de Sens.¹ . . .

Ce mausolée se voit dans l'Atelier de feu M. Coustou, Place Nouvelle du Louvre.

Les Bronzes n'ont pu être dorés pour le tems de l'Exposition.

COUSTOU (NICOLAS).

- 1704 Un crucifix en bronze sur la Croix.

DUMONT (EDME).

- 1753 Un modèle en plâtre du Milon de Cortone, d'environ trois pieds de proportion. Autre de même grandeur, représentant le Géant Polyphème.
Le Portrait en Buste de M * * *

- 1755 Céphale qui contemple le présent que Procris vient de lui donner.

Figure de Ronde-bosse.

Bas-relief pour un Fronton, où l'on voit le Buste du Roi soutenu par Minerve, et la France appuyée sur son Bouclier, qui présente des Richesses au Prince, et semble l'inviter à les répandre sur des Génies occupés à la Peinture, à la Sculpture et à la Chymie ; travaux relatifs à la manufacture Royale de Porcelaine de Sevre, où doit être exécuté ce morceau.

¹ The description which follows is identically the same as that given in 1769.

- 1761 Le modele d'un Fronton, où sont représentées les armes du Roi : des enfans entourent d'une guirlande de Fleurs le Cartel qui les renferme ; aux deux côtés la Peinture et la Sculpture. Benjamin Duvivier.
Ce Fronton est exécuté à la Manufacture de Porcelaine, à Seve.
Deux Baigneuses.
- 1769 Milon de Crotone essaie ses forces en ouvrant un tronc d'arbre que des Bucherons avoient entamé avec un coin.
Figure de marbre de 2 pieds de hauteur. C'est son morceau de réception à l'Académie.
- 1771 Diane, conduite par l'Amour, contemple le Berger Endimion pendant son sommeil.
Groupe de 2 pieds 6 pouces de haut.

DUPRE (AUGUSTIN), GR. DE MON.

- 1791 Deux Bas-reliefs, en plâtre, dont l'un représente Minerve distribuant des Couronnes, et l'autre, le modèle de la Monnoie.
Un Cadre renfermant des empreintes de Monnoies.
Un autre Cadre renfermant des Empreintes de Médailles.
Un autre Cadre renfermant des Empreintes de Médailles.

DUVIVIER (BENJAMIN), GR. EN MED.

- 1765 Un cadre renfermant plusieurs Médailles.
Médaille de la Ville de Paris pour l'inauguration de la figure Equestre de Sa Majesté.
Médaille pour les six Corps des Marchands de Paris : le rétablissement du Commerce.
Médaille pour la Ville de Rheims : Figure pédestre de S. M.
Médaille pour la suite de l'histoire du Roi : la France éplorée abandonne ses victoires pour obtenir par ses vœux le rétablissement de la santé du Roi malade à Metz.
Autre cadre renfermant des Médailles et des Jettons.
Médailles pour le Roi ; une nouvelle tête du Roi, et sa Statue Equestre.
L'Ambassadeur Turc présente au Roi ses Lettres de Créance.
Buste de la Princesse Trubetskoi. Revers, son tombeau, environné de Cyprés.
Plusieurs jettons, parmi lesquels on peut remarquer les Portraits de Monseigneur l'Archevêque de Rheims et de son prédécesseur ; et ceux des derniers Doyens de la Faculté de Médecine.
- 1769 Le Roi.
Médaille de 28 lignes de diamètre.
Médaille de la première Pierre du Portail de Sainte Croix d'Orléans.
Médaille de la première Pierre de l'Ecole Royale Militaire.
Buste de Henry IV., proposé par l'Académie de la Rochelle, pour prix du meilleur Eloge de ce Prince.
Médaille pour le nouveau Prix fondé à l'Académie de Marseille, par M. le Duc de Villars.
Médaille ordonnée par la Ville de l'Orient.
Médaille du Prix de Philosophie du Collège d'Orléans.
Divers Jettons pour différentes Compagnies.

List of
works ex-
hibited at
the Salon.

- 1773 Un Cadre, contenant huit médailles et huit Jettons.
Médaille pour le Mariage de Monseigneur le Dauphin.
Buste de l'Impératrice Reine de Hongrie.
Pour l'Académie de Bruxelles.
Buste de S. A. S. Monseigneur le Prince de Condé.
Pour le Prix de l'Ecole gratuite de Dessins de Dijon.
Prix fondé par la Ville de Lyon.
Médaille à la Mémoire de S. A. S. le Prince de Saxe Gotha.
Monseigneur le Comte de Provence, et Madame la Comtesse de
Provence.
M. le Cardinal de la Roche-Aimon; et pour revers, la Paix et la Justice.
Jettons pour MM. les Avocats du Parlement.
- 1775 Plusieurs médailles et Jettons.
Louis XV.
Mariage de M. le Comte d'Artois.
Prosperité du Commerce de la Compagnie d'Afrique établie à Marseille.
Buste de Louis XVI.
Médailles du Sacre.
Le Parlement rendu par le Roi aux vœux de la Nation.
Prisonniers délivrés par les Commerçans de Toulouse.
Autre Médaille.
Sceau des Fracs-Maçons de la Loge de l'Union, à Bordeaux.
- 1777 Le Sceau de l'Académie, Morceau de Réception de l'Auteur.
Médaille de renouvellement de l'Alliance des Suisses.
Les Bustes du Roi et de la Reine.
Médaille sur la mort de Louis XV., pour terminer la suite de son Histoire
Métallique.
Médaille sur le Retour du Parlement de Toulouse, ayant pour revers des
Prisonniers délivrés à cette occasion par le Corps du Commerce.
Deux des Médailles fondées pour les Prix des bonnes Gens dans la Terre de
Canon. La bonne Mere et la bonne Fille.
Buste de feu M. le Duc de Villars.
Différens Jettons.
- 1779 Sceau de l'Académie Royale de Peinture et de Sculpture, suivant les nouveaux
Statuts donnés par le Roi, en 1777.
Buste du Roi, pour le Prix de l'Académie Française.
Buste de la Reine.
Naissance de Madame Première, Fille du Roi.
Ces deux Médailles sont pour l'Histoire Métallique du Règne.
Différens Jettons.
- 1781 Buste de la Reine, Médaille de 32 lignes.
Médaille de 25 lignes, décernée par les Actionnaires de la Caisse d'Escompte,
aux inventeurs et administrateurs de cet établissement.
D'un côté, une femme tenant des billets et un coffre plein d'argent ;
de l'autre, une femme reconnoissante des richesses, que Mercure, symbole
des inventeurs, répand sur elle avec abondance.
Buste de S. A. S. Mgr. le Duc de Chartres, Médaille de 18 lignes.
Médaille ordonnée par les Etats-Unis de l'Amerique, à l'honneur de M. le
Chevalier de Fleury, pour s'être distingué à la prise de Stonypoint en
1779.
Médaille de récompense, ordonnée et fondée par la Ville de Paris, pour ceux
qui secoururent les Noyés.
Médaille de Roziere, pour la Paroisse de Murvaux, près Verdun.
Buste de M. le Cardinal de la Rochefoucault, Archevêque de Rouen.

- Buste de M. le Prince Jules-Hercule de Rohan ; au revers, ses Armes soutenues par César et Hercule.
- Jettons de la Faculté de Médecine, MM. le Vacher et Philippe, Doyens ; revers, Alexandre malade.
- M. le Curé de Saint-André ; revers, la Charité éclairée.
- 1783 Médaille de dix-huit lignes pour l'histoire du Roi sur la naissance de Mgr. le Dauphin.
- Médaille de vingt-sept lignes pour les six Corps à la même occasion.
- Médaille de trente-deux et de vingt-deux lignes, ordonnée par la Ville de Paris pour la réception de leurs Majestés à l'Hôtel-de-Ville.
- Nouvelle Médaille pour la Caisse d'Escompte.
- Médaille pour le prix de l'Académie de Châlons-sur-Marne.
- Jetton de la Faculté de Médecine. M. Pourfour du Petit, doyen.
- 1785 Médaille de 32 lignes, ordonnée par les Etats de Bourgogne, à l'occasion de trois Canaux qui se construisent dans cette Province. Un côté représente le Buste du Roi, l'autre la Saône, qui augmente le commerce et l'abondance, en communiquant avec la Seine, la Loire et le Rhin, qui porte ses eaux jusqu' à l'Océan.
- Légende, triple jonction des deux Mers.
- La même de 22 lignes.
- Médaille de 24 lignes, ordonnée par Sa Majesté, pour un de ces canaux. La Saône, accompagnée du Rhône, donne la main à l'Yonne, qui est appuyée sur la Seine.
- Médaille sur la Paix.
- Médaille sur la Naissance de Monseigneur le Duc de Normandie.
- Autre, représentant le Génie du Dessin, pour l'un des Prix de l'Académie.
- Plusieurs Jetons, dans lesquels sont les bustes de M. l'Archevêque de Rheims, et de M. Sallin, Doyen de la Faculté de Médecine.
- 1789 Cadre renfermant les objets suivant :
- Pont de Louis XVI.
 - Travaux de la Rade de Cherbourg.
 - Etablissement de la Manufacture Royale d'Horlogerie.
 - Buste de M. Necker.
 - Buste de M. Bailly.
 - Buste du Général Washington, et au revers, Evacuation de Boston,
- 1776.
- Médailles pour le Colonel Washington et le Colonel Havard. Ces 3 Médailles sont pour les Etats-Unis de l'Amérique.
- Différens Jetons d'Académies et autres.
- 1793 Médaille sur l'événement du 10 Août 1792, ordonnée par la Commune de Paris, pour être distribuée aux Départemens, aux Sections de Paris, etc., représentant la Liberté foulant aux pieds et foudroyant les Attributs de la Royauté.
- Autre, sur le 10 Août 1793, pour l'acceptation de la Constitution Républicaine, consignée par une inscription d'un côté, de l'autre, l'emblème de la République française, avec ses Attributs essentiels : Unité, Liberté, Egalité.
- 1798 Médaille de Buonaparte, présentée à l'Institut. Monument consacré à la reconnaissance des Sciences et des Arts, pour ce général et son armée, qui, en terminant la guerre à Campo-Formio, nous ont procuré un des fruits les plus agréables de la paix, par les monumens d'Italie, savans et pittoresques qu'ils ont conquis.
- Le général conduit par la Valeur et la Prudence, présente au Continent l'olivier de la paix, et la Victoire qui le couronne, porte au lieu de dépouilles militaires, des manuscrits et l'Apollon du Belveder.

Cette médaille se trouve à la monnaie des médailles, ainsi que les deux suivantes.
L'abbé Barthelemy, auteur d'Anacharsis, garde du cabinet des médailles de France.
Le père de l'auteur, lequel a cru pouvoir présenter ensemble ces deux hommes qui ont si bien mérité, chacun dans son genre, de l'art numismatique.

DUVIVIER (JEAN), GR. EN MED.

- 1737 Des Médailles, et des Modèles de têtes en cire d'après nature.
- 1739 Médailles :
La réunion de la Lorraine à la France, 1737.
Le sujet de la Paix, 1738.
Nouvelle tête du Maréchal de Villars.
- Jettons :
Une Tête du Roy.
Trésor Royal, 1738.
Bâtiments du Roy 1738.
Tête de M. Reneaume, Doyen de la Faculté de Medecine.
Tête de M. Bourdelin, Doyen de la Faculté de Medecine.
- Dessains de Médailles :
Mercure descendant des Cieux, tenant une Corne d'Abondance.
Un Soleil en plein midy qui, en écartant les frimats, répand ses rayons sur une campagne de bled, où des Moissonneurs travaillent.
- 1740 Médaille de l'Histoire du Roy.
D'un coté, le Buste du Roy.
De l'autre côté, la République de Genève, pacifiée par la médiation du Roy, avec ces mots pour légende : RESPUB. GENEVENSIS PACATA. A l'exergue M.DCC.XXXVIII.
- Jettons :
Dessain pour les Jettons de l'Assemblée du Clergé en 1740, qui représente la Religion montrant un Arc-en-ciel qui se résoud en pluie sur un champ semé de Lys. Pour légende : NUMQUAM FOEDERIS IMMEMOR.
Jetton gravé sur ce dessin.
Le Buste du Roy en Manteau et Colier de l'Ordre du S. Esprit, nouvellement gravé pour les Etats de Bourgogne.
La tête de M. Chaumel, Doyen de la Faculté de Médecine de Paris.
- 1746 Buste Modelé, bas-relief, de la grandeur des Médailles, représentant le profil de la Tête du Roy, le front ceint d'une Couronne de Lauriers.
Autre Buste du Roy, couvert de la cuirasse et couronné de lauriers ; gravé sur les Jettons qui ont été frappez pour l'Assemblée générale du Clergé en 1745 et sur les Jettons des Etats de Bourgogne et ceux de Bretagne. 1746.
- Jetton du Canal de Briare. 1742.
La Seine et la Loire représentées par deux figures de Fleuves, appuyées sur leurs Urnes. Dans le milieu, sur un plan un peu plus élevé, est une Nayade dont l'eau qui sort de son Urne va joindre ensemble celles des deux Rivières, et forme le Canal, avec ces mots : CONCORDIA CRESCENT.
- Revers : les Armes de la Compagnie du Canal.
Jetton des fabriquans de la Ville de Lyon. 1745.
Minerve assise avec ses attributs ordinaires, montrant du doigt les

Ouvrages auxquels travaillent des Génies de cette fabrique, que l'on reconnoît aux desseins qu'ils tracent, à l'action de jeter la Navette, et aux Ustensiles dont ils sont environnez, avec ces mots: ÆTERNVM DIGNA COLI.

Etienne-
Maurice
Falcon-
net.

Revers : les Armes de la Ville de Lyon.

Jettons de la Faculté de Médecine:

La Tête de M. Leaulté, Doyen en 1742.

La Tête de M. Col de Villars, Doyen en 1744.

Revers : l'Amphithéâtre Rotunde, nouvellement bâti, où se tiennent les Ecoles de Médecine, et où sont les démonstrations d'Anatomie ; vû en face du Portail, avec ces mots : UT PROSIT ET ORNET.

La Tête de M. de l'Epine, Doyen, 1746.

Revers : Coupe et Vue intérieure du même Amphithéâtre ci-dessus avec ces mots : PULCHRIOR EXURGIT.

Dessein des Jettons du Canal de Briare.

Taille douce :

Vignette mise à la tête de l'épître dédicatoire de la Bible imprimée chez Valentin, à Rheims 1742, représentant les Armes de Monseigneur le duc d'Orléans ; orné à droite des Attributs de la Religion ; et à gauche, de ceux de ses qualitez.

1750 Médailles :

La Tête du Roy, couronnée de Lauriers, nouvellement gravée d'après S. M. pour servir à l'Histoire metallique.

Médailles des Villes d'Artois, représentées par un trophée d'Armures modernes, du milieu duquel s'élève un Olivier, avec ces mots pour légende :

DULCE TROPHÆORUM CULMEN

A l'exergue :

PACATORI ORBIS URBES ARTESIANÆ

M.DCCXLIX

Jettons :

La Tête de l'Impératrice Reine d'Hongrie, gravée pour les Etats de Tournay.

Jetton de l'Académie Litteraire de Lyon ; l'un des côtez représente un Monument antique, avec ces mots autour : ATHENÆUM LUGDUNENSE RESTITUTUM.

A l'exergue :

ACADEM. LITTER. LUGDUN.

L'autre côté représente les Armes de la Ville de Lyon, accompagnées de deux Figures pour Supports, le Rhône et la Saône.

La Tête de M. Martinenq, Doyen de la Faculté de Médecine.

FALCONNET (ETIENNE-MAURICE).

1745 Un Modèle en plâtre, représentant Milon de Cortone, devoré par un Lion. (See Salon of 1755.)

Une Esquisse en terre cuite, représentant le Génie de la Sculpture, appuyé sur le Torse antique, tenant un Ciseau et proposant pour objet principal de cet Art, ce Monument, comme la plus parfait imitation de la Nature, à laquelle on n'arrive que par la pratique, qui est désignée par le Ciseau.

L'Invention, autre partie essentielle, est représentée par la Tête de Minerve, qui est aussi l'Emblème du Choix et de la Distribution.

Et comme la connoissance de l'Histoire et des Mathématiques, fait encore partie de cet Art, son Génie s'assure aussi sur des Livres de l'une et de l'autre espece.

- 1746 Une Figure en terre cuite, de deux pieds de proportion, représentant le Génie de la Sculpture.
1747 Un Modèle de 3 pieds de haut, représentant Erigone.
Un Portrait.
Un Esquisse, représentant la France qui embrasse le Buste du Roy. (*See* Salon of 1748.)

- 1748 Un Modèle en plâtre de 4 pieds de hauteur, représentant la France qui embrasse le Buste du Roy, avec cette Devise.

Ludovico XV
Victori
Pacificatori
Patri Patriæ

Ce Modèle doit être exécuté en marbre de même grandeur, pour le Roy. (*See* Salon of 1747.)

- 1750 Un Modèle d'environ deux pieds et demi, représentant Flore.
Autre de même grandeur, la Science.
1751 Un Modèle en Plâtre de 2 pieds et demi, représentant la Musique. Cette Figure s'exécute en Marbre de 6 pieds de proportion, pour le Château de Belle-Vuë.

Quatre Bas-Reliefs d'Enfans, représentans les Saisons. Ils s'exécutent pour le Prince de Soubize.

- 1753 Un Modèle de plâtre, représentant une jeune Fille, tenant une Guirlande de Fleurs. Cette Figure est exécutée en pierre de Tonnerre, au Château de Crécy.

- 1755 Une Figure de marbre représentant Milon le Crotoniate.
C'est la Figure de réception de l'Auteur à l'Académie. (*See* Salon of 1745.)

Un petit Modèle en terre cuite, représentant la Sainte Vierge. L'auteur a voulu exprimer ces paroles de S. Luc : Voici la Servante du Seigneur, qu'il me soit fait selon votre parole.

Ce modèle, qui doit être exécuté en marbre, de la proportion de 7 à 8 pieds, fait partie de la Chapelle de la Vierge, à S. Roch.

Un Modèle en plâtre, représentant un Amour ; Figure d'environ 4 pieds de proportion.

Elle doit être exécutée en marbre, de même grandeur.

- 1757 Un Modèle de terre cuite, représentant Jesus-Christ au Jardin des Oliviers, au moment de son agonie.

Cette Figure est exécutée en pierre de Tonnerre de 6 pieds de proportion, dans l'Eglise de Saint Roch.

Une Figure de Marbre (dont le modèle étoit à la précédente exposition) qui représente un Amour.

Elle appartient à Madame la Marquise de Pompadour, et doit être placée dans son Hôtel à Paris.

Une Figure de Marbre, représentant une Nymphé qui descend au Bain.

Elle appartient à M. Thiroux d'Eperrenne.

- 1761 Une Tête, Portrait, en marbre de grandeur naturelle.
Une Figure en plâtre, représentant la douce mélancolie.

Elle a deux pieds six pouces de haut, et sera exécutée en marbre, pour M. de La Live de Jully. (*See* Salons of 1763 and 1765.)

Deux Groupes de femmes en plâtre. Ce sont des Chandeliers pour être exécutés en argent.

Ils ont deux pieds six pouces de haut chacun.

Une Esquisse, en plâtre, représentant une petite fille qui cache l'Arc de **Jacques Guay**.
l'Amour.

Elle a environ dix pouces de haut, et fait pendant à la figure de l'Amour, en marbre, qui a été exposée aux Salons précédens, par le même Auteur.

1763 Une Figure de marbre, représentant la douce Mélancolie.

Elle a 2 pieds 6 pouces de haut. (*See Salons of 1761 and 1765.*)

Un Groupe de marbre représentant Pigmalion aux pieds de sa Statue, à l'instant où elle s'anime.

1765 Une Figure de Femme, assise.

Cette Figure, composée pour le milieu d'un Bosquet de plantes à Fleurs d'hiver, en représente la saison relativement à ces Plantes. Elle les prend sous sa garde, et par ses soins les fait fleurir. On a mis pour attribut un Vase que l'eau gelée dedans a brisé. Les figures du Capricorne et du Verseau sont marquées sur le siège de la Figure.

Cette Figure s'exécute en marbre, de la proportion de 6 pieds, pour le Roi.

S. Ambroise.

Modèle de 4 pieds 6 pouces de haut.

Alexandre faisant peindre Campaspe, l'une de ses concubines.

C'est l'instant où ce Prince en fait présent à Apelle.

Bas relief en Marbre, de 2 pieds 6 pouces de haut, sur 2 pieds de large.

La douce Mélancolie.

Figure de Marbre, d'environ 3 pieds de hauteur. (*See Salons of 1761 and 1763.*)

L'Amitié.

Figure de Marbre, d'environ 3 pieds de hauteur.

FREMIN (RENE).

1704 Deux portraits en Sculpture, de M. Carto, Architecte, et de Madame sa femme, sur leurs scabellons.

Un Groupe de Sculpture d'un Mercure qui enleve Pandore.

Un Groupe de Sculpture d'un Hercule qui emmène Déjanire après le combat qu'il eut avec Achelous.

GUAY (JACQUES), GR. EN PIERRES.

1747 Un Cadre, qui renferme sous glace l'empreinte de plusieurs Pierres gravées, parmi lesquelles se trouve le Portrait du Roy, celui de Madame de Mirepoix, de Madame la Comtesse de Bury, M. Crébillon le père, et M. Plâtrier.

1748 Un Cadre, qui renferme sous glace l'Empreinte de plusieurs Pierres gravées, entr'autres, celle représentant Apollon qui couronne le Génie de la Peinture et de la Sculpture, avec ses Attributs; pour sa Réception à l'Académie. Autre, représentant une Leda dans l'eau.

1750 Quelques Empreintes, renfermées dans une Bordure, l'une desquelles représente la Victoire de Lawfeld, les Préliminaires de la Paix, des petits enfans et autres.

1753 Un Cadre qui renferme sous une glace plusieurs empreintes de differens sujets, du nombre desquelles il y en a deux, dont l'une est le Vœu de la France,

et l'autre l'Action de grace pour la Convalescence de M. le Dauphin. Ces deux Pierres ont été gravées pendant sa maladie, au mois d'Aoust 1752.

- 1755 Le portrait du Roi, gravé en Bas-relief sur une Sardoine onix de trois couleurs, de forme ovale, dont la grandeur est de 2 pouces 9 lignes.
Les Empreintes de deux pierres gravées en creux, sur Agathe onyx, dont l'une représente un Enfant Jardinier, et l'autre une Tête de femme.
- 1757 Deux Cornalines onix, de forme ovale ; l'une représente la naissance de Monseigneur le Duc de Bourgogne, pour un bracelet ; l'autre représente un Enfant Jardinier, pour une bague.
Ces deux Pierres appartiennent à Madame la Marquise de Pompadour.
- 1759 Le Portrait du Roi en bas-relief sur une Agathe-Onix de deux couleurs. } Grandeur de Bague.
Le Portrait de Monseigneur le Dauphin et de Madame la Dauphine, en bas-relief, sur une grande Sardoine-Onix, de trois couleurs. } Grandeur de Bracelet.
L'Alliance de la France avec l'Autriche, en bas-relief, sur une Agathe-Onix de deux couleurs. }
- Empreintes.
Une Tête d'homme dans le goût antique. } Grandeur de Bague.
Une Tête de Minerve. }
Le Génie de la France, présentant la Palme au Vainqueur. }
Le Génie de la Musique. }

HOUDON (JEAN-ANTOINE).

- 1771 Morphée, l'un des Enfans et Ministre du Dieu du Sommeil.
Modèle de grandeur naturelle. (See Salon of 1777.)
Les Portraits de M. Bignon, Prévôt des Marchands, et de Mme. son Epouse.
Le Portrait de M. Diderot.
Le Portrait de Madame de Mailly, Epouse de M. de Mailly, Peintre en Email.
La Tête d'Alexandre.
Médailillon plus grand que le naturel, pour faire pendant à une tête antique de Minerve, de même grandeur et de même relief. (See Salon of 1777.)
Deux Têtes de jeunes Hommes ; l'une, couronnée de Mirte ; l'autre, ceinte d'un Ruban.
De ronde bosse et de grandeur naturelle.
- 1773 Un Monument érigé en l'honneur de M. le Prince Michel Michailowitsch Gallitzin. (See Salon of 1777.)
Un Génie Militaire, appuyé sur une urne cinéraire, éteint un flambeau : à ses pieds est un Trophée du casque, de l'épée et du bouclier de ce Prince : des palmes, des lauriers et différentes couronnes, désignent les genres des Victoires qu'il a remportées.
Cette Figure, de grandeur naturelle, est appuyée sur un fond formant une pyramide, qui doit être accompagnée de deux cyprès.
Ce Morceau, dont la pyramide a 10 pieds de haut, sur 4 de large, s'exécute en Marbre au Roule, dans les Ateliers de la Ville.
Autre Monument à l'honneur du Prince Alexis de Métricéwisch Gallitzin. (See Salon of 1777.)
La Justice est appuyée sur une Table destinée à recevoir l'Inscription ; sur le socle qui porte cette Figure, est une urne cinéraire groupée

avec une branche de cyprès : au dessous sont deux Faisceaux qui designent la qualité de Sénateur, dont ce Prince étoit revêtu. **Jean-Antoine Houdon.**

Ce Morceau, de même grandeur que le précédent, s'exécute dans le même Atelier.

L'Impératrice de Russie.

Buste en Marbre.

Le Portrait de feu Frédéric III., Duc de Saxe-Gotha et Altembourg.

Ernest-Louis, Duc regnant.

Marie-Charlotte de Saxe-Meinugen, Epouse du Duc regnant.

Frédéric-Louise, Sœur du Duc regnant.

Une Tête de Vieillard aveugle, représentant Bélisaire.

1775 Une Femme sortant du Bain.

Modèle en plâtre. Il doit être exécuté en marbre.

Le Buste de M. le Marquis de Miromesnil, Garde des Sceaux.

Le Modèle du Buste de M. Turgot, Contrôleur-Général. (*See Salon of 1777.*)

Le Buste de Mme. la Comtesse du Caila. (*See Salon of 1777.*)

Le Buste de Mme. la Baronne de la Houze.

Le Buste en marbre de Mlle. Arnould, dans le rôle d'Iphigénie.

Le Buste de M. le Chevalier Gluck. (*See Salon of 1777.*)

Le Modèle d'une Chapelle Sépulchrale, en mémoire de Louise-Dorothée, Duchesse de Saxe-Gotha. . . .

Un Buste en marbre de Mme. His.

Plusieurs Têtes ou Portraits en marbre.

Une Tête de Méduse, imitée de l'Antique.

Une Tête de Femme. Plâtre bronzé.

1777 Portrait de Monsieur.

Portrait de Madame.

Portrait de Madame Adélaïde.

Portrait de Madame Victoire.

Ces quatre bustes sont en marbre.

Deux Têtes d'Etude. En terre cuite.

Portrait de M. le Baron de Vietinghoff. Buste en plâtre.

Bustes en marbre.

Portrait de Madame la Comtesse de Cayla. (*See Salon of 1775.*)

Portrait de Madame la Comtesse de Jaucourt, sa mere.

Portrait de M. Turgot, ancien Contrôleur-Général, Honoraire-Associé-libre de l'Académie. (*See Salon of 1775.*)

Portrait de Madame de * * *

Portrait de Madame Servat.

Portrait de Mademoiselle Servat.

Portrait de M. le Chevalier Gluck. (*See Salon of 1775.*)

Il doit être placé dans le foyer de l'Opéra.

Deux autres Portraits des Enfants de M. Brognard.

Portrait de Mademoiselle Bocquet. En terre cuite.

Buste en marbre d'une Diane, dont le modèle, de grandeur naturelle, a été fait à la Bibliothèque du Roi.

Cette Diane doit être exécutée en marbre, et placée dans les Jardins de S. A. le Duc de Saxe-Gotha. (*See Salon of 1783.*)

Buste de Charles IX., en plâtre.

Il doit être exécuté en marbre pour le Collège Royal.

Plusieurs Portraits, en médaillons, de grandeur naturelle.

Médaille de Minerve, en marbre. (*See Salon of 1771.*)

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Une Nayade, de grandeur naturelle, devant servir à former une Fontaine.
Cette Figure doit être exécutée en marbre. Le modèle se voit à la
Bibliothèque du Roi, sur le premier pallier du grand escalier.
Plusieurs Animaux, en marbre.
Plusieurs Portraits, en cire.
Deux Esquisses de Tombeaux, pour deux Princes Gallitzin. (*See Salon of*
1773.)
Ces Monumens doivent être exécutés en marbre, de grandeur
naturelle.
Une Vestale, en bronze. (*See Salons 1787, 1793.*)
L'idée est prise d'après le marbre que l'on voit à Rome, appelé
vulgairement Pandore. Cette Figure, de 23 pouces, doit servir de lampe
de nuit.
Morphée.
Cette Figure, en marbre, est le morceau de Réception de l'Auteur.
(*See Salon of 1771.*)

1779

Bustes en marbre.

M. de Nicolai, Premier Président de la Chambre des Comptes.
M. de Caumartin, Prévôt des Marchands.

Buste en terre cuite.

Moliere.

Il est tiré du Cabinet de M. de Miromesnil, Garde-des-Sceaux.

Voltaire.

Ces deux Bustes sont exécutés en marbre, et placés dans le Foyer de
la Comédie Française. (*See below.*)

J. J. Rousseau.

Appartenant à M. le Marquis de Gerardin.

Buste de M. Franklin.

Statue de Voltaire, représenté assis. (*See Salon of 1781.*)

Cette Figure est exécutée en bronze doré.

Autre Buste de Voltaire, drapé à la maniere des Anciens. Il est exécuté en
marbre.

Ces deux objets sont placés dans le Cabinet de l'Impératrice de
Russie.

1781 Le Maréchal de Tourville.

Statue en marbre de 6 pieds de proportion, pour le Roi. . . .

Statue en marbre, de M. de Voltaire, qui devoit être placée à l'Académie
Françoise, mais destinée depuis à décorer la nouvelle Salle de Comédie,
rue de Condé. (*See also Salon of 1779.*)

Bustes en marbre.

M. le Duc de Praslin.

M. Tronchin, Médecin.

Mademoiselle Odeoud.

Ce Buste appartient à M. Girardot de Marigny.

Bustes en plâtre, couleur de terre cuite.

Mme. la Princesse d'Aschkoff.

Mme. de Sérilly. (*See Salon of 1783.*)

M. le Comte de Valbelle.

M. Qesnay, Médecin.

M. Gerbier, Avocat.

Paul Jones.¹

M. Palissot.

Médailon, bas-relief en plâtre, représentant la tête du Soleil.

Le buste d'une Nègresse en plâtre, imitant le bronze antique.

Jean-
Antoine
Houdon

1783

Bustes en marbre.

Du Général Soltikoff.

Du Comte Soltikoff son fils, aussi Général.

De Madame de Sérilly. (*See Salon of 1781.*)

De Mademoiselle Robert, fille de M. Robert, Peintre du Roi.

De M. Louis, Chirurgien.

Le Buste d' Alexandre, pour S. M. le Roi de Pologne.

Le Buste de La Fontaine.

Le modèle a été fait en 1781 pour M. le Président Aubry.

Buste de M. le Comte de Buffon; il a été exécuté en marbre aux frais de S. M. l'Impératrice de toutes les Russies. (*See Salon of 1789.*)

Madame la Princesse Achkow, Directrice de l'Académie des Sciences de Saint-Petersbourg. Buste en bronze.

Leurs Altesses le Prince et la Princesse de Mecklimbourg-Schwérin.

M. de la Rive, de la Comédie Française, dans le rôle de Brutus. (*See Salon of 1785.*)

Une jeune Fille en marbre de grandeur naturelle exprimant le froid, sur-nommée la Frileuse. Elle est chez l'Auteur à la Bibliothèque du Roi. (*See Salons of 1791, 1793, 1796.*)

Une Statue de Diane en bronze chez M. Girardot de Marigny, rue Vivienne. (*See Salon of 1777.*)

Une Fontaine composée de deux figures de grandeur naturelle, l'une en marbre blanc, et l'autre imitant une Nègresse, exécutées et placées dans le Jardin de Monseigneur le Duc de Chartres, à Mouceaux, près de Paris.

1785

Bustes en marbre.

M. le Noir, Conseiller d'Etat, Bibliothécaire du Roi, etc.

M. de Biré.

M. de la Rive, dans le rôle de Brutus. (*See Salon of 1783.*)

Bustes en plâtre.

Sa Majesté le Roi de Suède.

Le Prince Henri. (*See Salons of 1787 and 1789.*)

M. le Pelletier de Morfontaine, Prévôt des Marchands.

Plusieurs Portraits.

1787

Bustes en marbre.

Le Roi.

Le Prince Henri de Prusse, pour le Roi. (*See Salons of 1785, 1789.*)

M. le Bailli de Suffren.

Pour MM. les Directeurs de la noble Compagnie des Indes Hol-
landoises du département de Zélande.

M. le Marquis de Bouillé.

M. le Marquis de la Fayette, pour les Etats de la Virginie.

Une Vestale. (*See Salons of 1777, 1793.*)

Tête de jeune fille. En plâtre.

Le Général Washington, fait par l'Auteur dans la Terre de ce Général en Virginie.

¹ This bust is now in the possession of M. le marquis de Biron.

List of
works ex-
hibited at
the Salon.

- 1789 Le Prince Henri de Prusse. (*See Salons of 1785, 1787.*)
Buste en bronze de grandeur naturelle.
M. Sefferson, Envoyé des Etats de Virginie.
M. le Chevalier de Boufflers.
M. le Président du Paty.
Mlle. Olivier, Pensionnaire du Roi.
Pilastre de Rosier.
Ces Bustes sont en plâtre.
Tête d'Enfant à l'âge de 10 mois.
J. J. Rousseau.
Buffon. (*See Salon of 1783.*)
Diderot.
Têtes en marbre de petite proportion.
- 1791 Onze morceaux de Sculpture. Bustes tant en Marbre qu'en Terre cuite, Plâtre, et Bronze. M. la Fayette, deux Têtes groupées, Voltaire, deux Têtes d'Enfants, Franklin, Tête de jeune Fille, M. Bailly, Tête d'Enfant, M. Necker et Mirabeau.
Bustes de Femme en plâtre.
Figure de Bronze, représentant une Frileuse. (*See Salons of 1783, 1793, 1796.*)
- 1793 Un Buste de Femme, grand comme nature et en bronze.
Une Vestale. Statue de 20 pouces de hauteur. (*See Salons 1777, 1787.*)
Le Général Washington. Statue esquisse en plâtre, d'environ 1 pied.
Un Buste d'Enfant en plâtre.
Une petite Frileuse. (*See Salons of 1783, 1791, 1796.*)
- 1795 Le buste de Barthelemy, auteur d'Anacharsis, grandeur naturelle.
- 1796 La Frileuse. Statue en marbre : hauteur 20 pouces.
Cette figure appartient à l'Auteur. (*See Salons of 1783, 1791, 1793.*)
Buste de Pastoret. Terre cuite.
Fait l'an 1^{er} de la République.
- 1800 Plusieurs bustes en marbre et en plâtre.

JULIEN (PIERRE).

- 1779 Un Gladiateur mourant.
Figure, en marbre, de 3 pieds de proportion ; c'est le Morceau de Réception de l'Auteur.
Des Nymphes, coupant les ailes de l'Amour endormi. (*See Salon of 1783.*)
Bas-relief en plâtre.
Tête de Femme.
Cette Femme est coiffée d'un voile, et couronnée de fleurs, comme les jeunes Filles dotées par le Pape et le Sacré Collège, à l'Eglise de la Minerve, à Rome.
- 1781 Figure d'Erigone, en marbre.
De 2 pieds de proportion.
Elle appartient à M. de Duplaa, Président à Mortier du Parlement de Pau en Bearn.
Tête de Vestale, en marbre, de grandeur naturelle, appartenante à M * *, et plusieurs Esquisses.
- 1783 La Fontaine.
La Fontaine travailloit par tout où il se trouvoit. Un jour la Duchesse de Bouillon allant à Versailles, le vit le matin rêvant sous un

arbre du cours, et l'y retrouva le même soir au même endroit et dans la même attitude. L'Artiste a cru devoir saisir ce moment. **Robert le Lorrain.**

Modèle en plâtre de 6 pieds de proportion; cette figure doit être exécutée en marbre pour le Roi. (*See Salon of 1785.*)

Un Berger tuant un serpent.

Figure de plâtre, grandeur naturelle.

Un jeune Camille.

Tête en marbre.

Les Nymphes coupant les ailes de l'Amour. (*See Salon of 1779.*)

1785 Jean la Fontaine.

Figure exécutée en marbre, pour le Roi. (*See Salon of 1783.*)

Ganimède, versant le nectar à Jupiter, changé en Aigle.

Figure de marbre, de 3 pieds 2 pouces de proportion, appartenant à

M. le Baron de Juis.

L'Amour silencieux.

Esquisse, terre cuite.

1789 Poussin.

Figure de 6 pieds pour le Roi.

L'auteur suppose ce célèbre Peintre sortant de son lit pour tracer une composition qu'il a méditée toute la nuit.

Léda.

Figure en marbre de 3 pieds environ de proportion: elle appartient à M. le Baron de Juis de Lyon.

Figure de l'Etude, en plâtre, d'environ 2 pieds et demi de proportion.

1791 Pendule en marbre.

Figure, en marbre, grandeur naturelle, accompagnée d'une Chèvre.

1795 La Tendresse maternelle, proportion de nature.

Narcisse se mirant dans l'eau.

Echo rebutée par Narcisse, se retirant honteuse et confuse, mais lentement, dans l'espoir que Narcisse sera touché de son amour.

L'Amour adolescent, soulevant son bandeau pour bien viser celui contre qui il décoche son trait.

La Charité représentée par une femme, qui donne à taiter et à boire à des enfans.

Ces 4 esquisses d'un pied de proportion.

1799 L'Etude assise et appuyée sur un tombeau égyptien, figure en marbre.

de 60 c. sur 40 c.

Cette figure appartient à l'auteur.

Un groupe représentant le Temps portant un globe contenant une pendule, marchant sur des ruines, et accompagné de son génie, qui lui montre un sablier.

Haut 1 m. 30 c. larg. 46 c.

LE LORRAIN (ROBERT).

1704 Un Groupe de Sculpture en bronze de trois figures, où sont représentés Vertumne, Pommone et un Amour. Une autre figure de bronze d'une Bacchante et deux Têtes de jeunes garçons en marbre.

1737 Deux petits Groupes de fantaisie en terre cuite, l'un représentant une fille qui frise son Amant; l'autre une fille tenant un Lapin, qu'un jeune homme veut lui arracher, et l'Amour témoin de leur scène.

Un fleuve aussi en terre cuite.

- 1737 Un modèle de terre cuite, représentant une Nymphe couchée.
Un autre Modèle en terre cuite, représentant une tête de Vestale couronnée de fleurs.
- 1738 Une Figure bronzée, representant Hercule couché, tenant des Pommes des Espérides.
Une Tête de Vieillard en terre cuite.
Autre Tête en Terre cuite representant le portrait de Madame la Comtesse de Feuquieres, fille de feu M. Mignard, I. Peintre du Roy.
- 1742 Trois Têtes de differens âges, en terre :
La plus âgée.
La moins.
La plus jeune.
Un Médaillon, représentant le Roy.
- 1743 Sujet du Tombeau qui doit être executé à la memoire de S. E. Monseigneur le Cardinal de Fleury.
Le temps qui a détruit S. E. le fait revivre par les soins du Roy.
Le Cardinal est représenté en prieres. Le Temps leve le voile qui cachoit l'inscription, et y montre les attentions de Sa Majesté pour ce Ministre.
La Fidélité au Roy le pleure et des Génies soutiennent ses Armes.
Les figures sont de marbre blanc, excepté celle du Temps, dont la couleur du bronze représente la Vieillesse.
- 1745 Un Buste en marbre blanc, représentant le Portrait du Roy. (*See Salons of 1757, 1763.*)
- 1746 Un petit Modèle de la figure de S. Gregoire, qui doit s'executer en marbre, de 7 pieds 3 pouces de proportion ; pour une des Chapelles de l'Hôtel Royal des Invalides. Il est représenté tenant le Livre d'Évangile et bénissant le Peuple.
Un Portrait en terre cuite de M * *.
Le Portrait d'une Dame.
Celuy d'une jeune Fille.
L'Esquisse en terre d'un jeune Chasseur qui représente Narcisse rencontrant de l'eau.
- 1747 Quelques Têtes.
- 1748 Mademoiselle de Bonnac.
M. de Fontenelle.
M. de Voltaire.
M. De la Tour. (*See Salon of 1763.*)
- 1750 Le Buste, en Terre cuite de M. le Maréchal de Lowendal.
Deux Etudes de Tête.
- 1753 Le Portrait de M. de Valiere le pere, Lieutenant général des Armées du Roy.
Quelques Etudes.
- 1757 Le Portrait du Roi : Buste en marbre. (*See Salon of 1745, 1763.*)
Plusieurs Têtes.
- 1761 Madame la Marquise de Pompadour. Buste en marbre.
Le Portrait de M. Crébillon. Buste en terre cuite.
Le Portrait de M. Restout, Directeur de l'Académie. Buste en terre cuite.
Le Portrait d'une jeune Fille.

- Le Portrait de Mademoiselle Clairon, sous l'idée de Melpomene invoquant Apollon. **Augustin Pajou.**
 Buste en marbre.
- 1763 Le Portrait du Roi. (*See Salons of 1745, 1757*).
 Buste en marbre.
 Le Portrait de Madame la Comtesse de Brionne. (*See Salon of 1765*).
 Buste en Terre cuite.
 Le Portrait de M. de la Tour. (*See Salon of 1748*).
 Buste en Terre cuite.
- 1765 Le Portrait de Madame la Comtesse de Brionne. (*See Salon of 1763*).
 Buste en marbre.
 Le Portrait de Madame la Marquise de Gléon.
 Le Portrait de M. le Comte de la Tour d'Auvergne.
 Le Portrait de Mme. Baudouin. En Médaillon.
 Le Portrait de M. Robé.
 Le Portrait de M. Garik.
 Une Tête d'Etude.
 Tous ces Bustes sont en Terre cuite.
- 1767 Le Portrait de M. de Trudaine.
 Buste en marbre: Monument de reconnaissance de la Faculté de Droit de Paris, qui doit être placé dans l'intérieur de ses nouvelles Ecoles.
 Le Portrait de M. de Montesquieu, dont M. le Prince de Beauvau fait présent à l'Académie de Bordeaux.
 Le Portrait de M. Gerbier, Avocat au Parlement.
- 1769 Le Portrait de M. le Chancelier de Maupeou le Père.
 Buste en Marbre.
 Le Portrait de Mme. la Comtesse d'Egmont. (*See Salon of 1771*).
 Buste en Marbre.
- 1771 Madame la Comtesse d'Egmont. (*See Salon of 1769*).
 Buste en Marbre.
 Une jeune Fille représentant la crainte.
 Modèle en Terre cuite.
 Quelques Têtes.

LEMOYNE (JEAN-LOUIS).

- 1704 Un Groupe de Sculpture . . . représentant Cephale et Procris, et la Tête d'un jeune homme.
 Le Portrait de M. Mansard Surintendant des Bâtimens, Arts et Manufactures de France et Protecteur de l'Académie, fait en bronze.
- 1737 Le Buste, en terre cuite, de M. de Largillière, Chancelier de l'Académie.

PAJOU (AUGUSTIN).

- 1759 Pluton, Dieu des Enfers, tenant Cerbere enchaîné.
 Une Figure de deux pieds de proportion, représentant la Paix qui tient de la main droite la Statue de Plutus, Dieu des Richesses, et de la gauche un flambeau, dont elle consume les instrumens propres à la Guerre.
 Une Esquisse ovale, de terre cuite. La Vierge tenant l'Enfant Jesus, accompagnée d'Ange.

- Un bas-relief de marbre de trois pieds de haut, sur deux de large, représentant la Princesse de Hesse-Hombourg, sous la figure de Minerve, qui dépose dans un vase, et consacre sur l'Autel de l'Immortalité, le Cordon de l'Ordre de Sainte Catherine, dont elle fut décorée par l'Impératrice regnante de toutes les Russies.
- Deux Desseins, chacun de deux pieds de haut, sur trois pieds de longueur. L'un représentant Diomède assailli par les Troyens, son Ecuyer tué à côté de lui. Le sujet de l'autre est expliqué au bas.
- 1761 Une Figure en marbre représentant la Paix.
Elle a deux pieds de hauteur et est pour le Cabinet de M. de la Live de Jully.
- Une Figure de Pluton, en marbre, exécutée par l'Auteur, pour sa réception à l'Académie.
- Le modele d'une Figure de Fleuve.
Elle est exécutée de quinze pieds de proportion chez M. de Montmartel, à Brunoy.
- S. Augustin.
Ce modele de deux pieds de haut, doit être exécuté en marbre, de la proportion de huit pieds, pour l'Eglise de l'Hôtel Royal des Invalides.
- Un Ange.
Ce modele doit être exécuté pour servir de bénitier dans l'Eglise de Saint Louis à Versailles.
- Un Tête de Vieillard. En terre cuite.
- Deux Portraits. En terre cuite.
- 1763 La Peinture.
Modèle en plâtre de 4 pieds 6 pouces de proportion, du Cabinet de M. de la Live de Jully, Introducteur des Ambassadeurs.
- Un Amour.
Exécuté en pierre de Tonnerre, de grandeur naturelle: tiré du Cabinet de M. Boucher, Peintre du Roi.
- Trois Bustes; Portraits.
- Céphale, enlevé par l'Aurore.
Esquisse de bas relief en Terre cuite, d'un pied de long, sur 7 pouces de large.
- Un Dessein, Esquisse représentant Lycurgue, donnant un Roi aux Lacédémoniens.
Il a environ 3 pieds, sur 18 pouces.
- 1765 Le Portrait de M. le Maréchal de Clermont-Tonnere.
Buste.
- Le Portrait de M. le Marquis de Mirabeau. Buste.
- Le Portrait de M. de la Live de Jully, Introducteur des Ambassadeurs. Buste en marbre.
- Le Portrait de Mme. Aved.
- Le Portrait de M. Baudouin le fils.
- Une Figure de S. François de Sales.
Modèle de 2 pieds 6 pouces de hauteur, qui doit être exécuté en grand, pour l'Eglise de S. Roch, à Paris.
- Une Bacchante, tenant le petit Bacchus.
Modèle de 2 pieds, qui sera exécuté de grandeur naturelle, pour M. le Marquis de Voyer.
- Le Modèle d'une Pendule, de quatre pieds de hauteur.
Le sujet est le Génie du Danemarck, protecteur de l'Agriculture, du Commerce et des Arts.
Cet Ouvrage sera exécuté pour S. M. le Roi de Danemarck.

Esquisse d'un Bénitier.

Augustin
Pajou.

Ce Projet doit être exécuté pour l'Eglise de S. Louis à Versailles.

Trois Desseins: l'un une Bacchanale; l'autre une Leçon d'Anatomie; le troisième le Projet d'un Tombeau.

1767 Le Portrait de feu Monseigneur le Dauphin.

Buste en Marbre; appartenant à M. le Duc de la Vauguyon.

Trois Portraits.

Monseigneur le Dauphin.

Monseigneur le Comte de Provence.

Monseigneur le Comte d'Artois.

Bustes en Terre cuite.

Le Portrait de M. le Maréchal de Clermont-Tonnerre.

Buste en Marbre.

Deux Portraits: les Enfans de M. le Marquis de Voyer.

Le Portrait de M. de Sainscey.

Deux autres Portraits d'Enfans.

Bustes en Terre cuite.

La Magnificence et la Sagesse. Deux Esquisses en plâtre.

Ces Figures seront exécutées en grand pour le Palais Royal.

Esquisse d'un Tombeau. En Terre cuite.

Un Dessin de la mort de Pélopidas, Général des Thébains. Après avoir remporté la Victoire, il fut tué et porté dans sa tente par ses Soldats, qui eurent tant de regret de sa perte, qu'ils vouloient se laisser mourir de faim.

1769 Feue la Reine représentée avec les symboles de la Piété, de la Prudence, de la Charité et de la Reconnoissance.

Figure de 3 pieds et demi de proportion.

L'Esquisse d'un Tombeau pour le feu Roi Stanislas; Roi de Pologne, Duc de Lorraine et de Bar, etc.

Ce Monarque, sur le bord du tombeau est soutenu et couronné par l'Immortalité. Près d'expirer, il montre de la main gauche le Génie de la France à la Lorraine désolée. Au-dessous du Tombeau, une Sphère, des Rouleaux, des Livres et des Plans, figurent les Etablissemens que ce Prince a faits, son goût pour les Sciences et les Arts, et sa magnificence.

L'Amour, Dominateur des Elémens.

Cette Figure, de grandeur naturelle, est exécutée en plomb pour Madame la Duchesse de Mazarin.

M. Pajou vient de finir quatre Figures de Pierre de 9 pieds de proportion à l'avant-corps neuf du Palais-Royal, du côté du Jardin. Elles représentent:

Mars ou les Talens militaires.

La Prudence.

La Libéralité.

Les Beaux-Arts, ou Apollon.

1771 Le Portrait de Madame la Comtesse du Barry. (*See Salon of 1773.*)

Buste en Terre cuite.

Trois Esquisses en Terre; la première, Vénus, ou la Beauté qui enchaîne l'Amour; la seconde, Vénus recevant de l'Amour le prix de la Beauté; la troisième, Hébé, Déesse de la Jeunesse. Cette dernière sera exécutée en Marbre, de grandeur naturelle, pour Madame la Comtesse du Barry.

Deux Têtes de Femmes.

Etudes en Terre cuite.

List of
works ex-
hibited at
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- Une Tête de Satyre.
Un Dessin, Esquisse lavée à l'encre de la Chine; Camillus assiégeant la ville de Veyes en Toscane; ses Soldats, par son ordre, avoient miné sous le Temple de Junon. Ils y paroissent au moment que les Veyens offroient un sacrifice, jettent l'effroi parmi le peuple, et se saisissent des entrailles de la Victime pour les porter à Camillus.
Un Dessin, Esquisse lavée à l'encre de la Chine, dont le sujet est un projet de Pendule, où l'on voit le temps assis sur le globe, tenant une lyre dont il paroît toucher et faire danser les Saisons.
- 1773 Le Portrait de Madame la Comtesse du Barry.
Buste en Marbre. (*See Salon of 1771.*)
Le Portrait de M. le Comte de Buffon.
Buste en Marbre.
Un modele de la Statue du Vicomte de Turenne.
Cette Figure doit être exécutée en grand pour l'Ecole Royale Militaire. (*See Salon of 1783.*)
Une Femme qui tient une corne d'abondance.
Figure de Marbre de 4 pieds 8 pouces de hauteur, destinée à orner le Pavillon de Lucienne.
Albinus fuyant avec sa Famille de la Ville de Rome, rencontre les Vestales, et leur offre le chariot où sont sa femme et ses enfans.
Dessin de 3 pieds de large, sur 1 pied de haut.
- 1775 Plusieurs Bustes, dont un en marbre.
- 1777 Le Buste du Roi. (*See Salon of 1779.*)
Plusieurs Bustes, dont trois en marbre, et les autres en terre cuite.
Une Figure de Mercure, représentant le Commerce.
René Descartes.
Statue de 6 pieds de proportion, exécutée en marbre, pour le Roi.
Deux Dessins de Paysaye, à l'encre de la Chine.
On voit du même Artiste, au Cabinet d'Histoire Naturelle, au Jardin du Roi, la Statue de M. de Buffon, exécutée en marbre, aux dépens de Sa Majesté.
- 1779 Le Buste du Roi, en marbre. (*See Salon of 1777.*)
M. de Trudaine.
Un Philosophe. (*See Salon of 1791.*)
Bustes en terre cuite.
M. Andouillet, premier Chirurgien du Roi, en survivance.
M. Ducis, Secrétaire ordinaire de Monsieur, et l'un des quarante de l'Académie Française.
Esquisses en terre cuite.
La Fidélité.
Le pouvoir de l'amour.
Une Bacchante, avec un enfant et une chèvre.
Une Charité, accompagnée de deux enfans.
Bossuet, Evêque de Meaux.
Statue, exécutée en marbre, de 6 pieds de proportion, pour le Roi.
- 1781 Blaise Pascal.
Statue de 6 pieds de proportion, pour le Roi. (*See Salon of 1785.*)
Pascal paroît occupé de la Sicloïde tracée sur une table qu'il tient de la main gauche; à ses pieds, sont des feuilles éparses contenant ses pensées; à droite, un livre ouvert où sont les Lettres.
Le Buste de M. Grétry, demandé à l'Artiste par les Etats de Liège, Patrie de ce célèbre Musicien; il doit être exécuté en marbre et placé sur le Théâtre de la Ville.

Le Buste de Mme. de Bonard.

Le Buste de Mme. Sédaine.

Le Buste de Dufresny, en marbre, destiné à décorer le foyer de la Comédie Française.

Le Buste de Mme. le Comte.

1783 Turenne.

Le Maréchal de Turenne semble dans l'intention de défendre la Couronne de France, qu'il soutient de la main gauche, tandis que la droite il tient son épée nue. (*See Salon of 1773.*)

Statue en marbre de 6 pieds de proportion, ordonnée pour le Roi.

Bas-relief, dont le sujet est allégorique, de trois pieds de long, en plâtre. Il représente l'Amitié sous la figure de Pollux, qui armé du Sceptre d'Esculape, chasse la mort prête à frapper une jeune personne dans la fleur du bel âge, et dont l'existence fait la félicité de ceux qui sont près d'elle.

Portrait de Madame Lebrun, Académicienne. (*See Salon of 1785.*)

Buste en terre cuite.

1785 Blaise Pascal, Marbre. (*See Salon of 1781.*)

Psiché abandonnée, Plâtre. (*See Salon of 1791.*)

Ces 2 morceaux sont pour le Roi.

Bustes en marbre.

Le Père de Mme. Guiard, Acad.

Madame Lebrun, Académicienne. (*See Salon of 1783.*)

1787 Vénus recevant la pomme des mains de l'Amour.

Statue en marbre, de 18 pouces de haut.

M. de Crosne, Lieutenant-Général de Police.

Buste en plâtre.

Honneurs rendus à Pélopidas, Général des Thébains, par ses soldats, après sa mort, Dessin.

Plutarque, "Hommes Illustres."

1789 Portrait de Mme. de Wailly.

Buste en marbre.

Portrait de feu M. le Moyne, Sculpteur du Roi, ancien Directeur et Recteur de l'Académie.

Buste en marbre.

Portrait de M. Robert ; Peintre du Roi et Conseiller de l'Académie.

Buste en terre cuite.

Un Voyageur auquel un homme tire une épine du pied. Le but de l'Auteur, dans cette composition, est de réunir dans un même morceau les expressions de la douleur et de l'attention.

Esquisse en terre cuite.

Dessin.

Projet de Tombeau pour un Seigneur de Russie.

Son Excellence M. le Comte de Chérémétof, tendrement attaché à la mémoire de son père et de sa mère, veut leur élever un monument, qui transmettre à la postérité le souvenir de leurs vertus et de ses regrets ; c'est pourquoi il est représenté sous l'emblème de la piété filiale, levant le voile funéraire, pleurant et priant pour eux. Au pied du lit mortuaire, où ils sont couchés, l'hymen est appuyé sur son flambeau éteint, et paroît dans une profonde affliction.

1791 Buste de grandeur naturelle, en marbre. Un Philosophe. (*See Salon of 1779.*)
Statue, en Marbre, de grandeur naturelle, représentant Psyché. (*See Salon of 1785.*)

- List of
works ex-
hibited at
the Salon.
- 1798 Buste en marbre d'un enfant.
Ce buste appartient à la société des Amis des Arts
- 1800 Buste en plâtre, d'un jeune homme ; grandeur naturelle.

PIGALLE (JEAN-BAPTISTE).

- 1742 Un Modèle en plâtre, représentant Venus qui ordonne un message à Mercure.
Son pendant. Mercure qui se dispose à faire le message qui luy est ordonné.
- 1745 Un Christ en Croix, de plâtre, de grandeur naturelle, executé en plomb ; pour
le Convent de la Madeleine de Traisnel.
Une Vierge tenant l'Enfant Jesus, aussi en plâtre, pour executer en marbre,
de 6 pieds et demi de proportion, et être placée à la chapelle de la Vierge,
à l'Hôtel Royal des Invalides.
Une Tête en plâtre de la Statuë de Mercure, que l'Auteur a executé en marbre,
de 7 pieds de proportion, pour le Roy.
Le Portrait en terre cuite, de l'Epouse de M. Boizot ; Peintre ordinaire du
Roy en son Académie de Peinture et Sculpture.
- 1747 Un Modèle en Plâtre de 6 pieds de proportion, représentant Venus, qui fait
Pendant à un Mercure ; ci-devant executé en Marbre pour le Roy.
Cette Déesse engage Mercure, avec tendresse, de lui faire un Message.
Sujet tiré de Psiché.
- 1748 L'on verra dans son Atelier, Cour du vieux Louvre, les deux Figures en
marbre de 7 pieds de proportion ; l'une représente Mercure ; et l'autre
Venus. Destinées pour le Roy de Prusse.
Une Statuë de marbre de même grandeur, représentant la Sainte Vierge ; Pour
une Chapelle des Invalides.
- 1750 Un Enfant tenant une Cage.
Le Portrait de M. Disle.
Autre Portrait en Plâtre.
- 1751 Un modèle en plâtre, représentant l'Education de l'Amour.
Un Modèle en Plâtre de la Tête du Roy.
- 1753 Un Christ en Croix de vingt-deux pouces de proportion, executé en marbre.
La Figure et la Croix sont du même morceau.

ROETTIERS (JOSEPH-CHARLES), GR. EN MED.

- 1737 Un Cadre qui contient plusieurs Modèles en cire ; sçavoir, un du Roy,
nouveau fait ; de Monseigneur le Comte de Clermont ; de Monseigneur
le Cardinal de Fleury ; de l'Ambassadeur de la Porte ; et quelques Têtes
empreintes de Particuliers, et revers de Medailles.

ROETTIERS (CHARLES-NORBERT), GR. EN MED.

- 1753 Un Cadre qui renferme sous une glace plusieurs Médailles, pour servir à
l'Histoire du Roy.
Quatre desseins au Crayon rouge, le premier représente une Pompe funèbre
Romaine. Ce Dessein appartient à M. de Julienne, Ecuyer, Chevalier
de l'Ordre de S. Michel, Honoraire-Amateur de l'Académie.
Autre, représentant une Adoration des Bergers.

Autre, l'Incendie d'une Bergerie.
Autre, la Poésie Lyrique.

Charles-
Norbert
Roettiers.

- 1761 Un cadre renfermant plusieurs médailles de l'Histoire du Roi.
1765 Un cadre renfermant plusieurs médailles et jettons pour le Roi.
Et six Médailles de la famille des Princes et Princesses Galliczin, et Trubetskoi de Russie.
1769 Le Buste du Roi, et celui de M. Bertin, Ministre et Secrétaire d'Etat.

Médailles.

Projet d'un Revers de Médaille pour un Prince de Gallitzin, mort en 1767.
Il étoit Sénateur et entretenoit chez lui une Table pour les Pauvres.
La Justice, dans la douleur, demande au Ciel à remettre dans des mains aussi dignes l'Epée et la Balance.
Le Pauvre s'occupe des cendres renfermées dans l'Urne, et ressent la perte qu'il a faite.
Le Triomphe de la Peinture.
La Tentation de S. Antoine.
Une Veillée.

- 1771 Un Cadre renfermant plusieurs Médailles.

La Médaille de la Corse.
Paoli, à la tête de la Nation Corse, avoit pour armes une Tête de Nègre avec un Bandeau sur les yeux. Dans une assemblée, il fit mettre sous un Dais la Tête noire, le Bandeau relevé sur le front; on lui demanda pourquoi ce changement? Il répondit: Actuellement la Nation voit clair.

Dans cette Médaille, la France a ôté totalement le Bandeau, et expose l'Ecusson aux rayons des trois fleurs de Lys. Au moyen de cette grande lumière le Pays se défriche; l'on y fait des chemins; l'agriculture, la marine, la pêche, produisent l'abondance que l'on voit sur le devant; les horreurs de la guerre et les images se dissipent.

Elle a été présentée au Roi par Messieurs les Députés.
Deux Médailles du Mariage de Monseigneur le Dauphin.
La Médaille des six corps de Marchands, qui ont délivré des Prisonniers à l'Occasion du Mariage de Monseigneur le Dauphin.
La Médaille du Port de la Rochelle, que cette ville a fait frapper pour M. Gabriel Sénac.
La Médaille de feu M. Alexis, Prince de Gallitzin.

Ce Prince étoit Sénateur. La Justice demande au Ciel à qui elle remettra l'épée et la balance qui étoient si dignement entre ses mains. Il entretenoit tous les jours chez lui, une table pour les Pauvres; il en vient un pleurer sur ses cendres. Cette Médaille est offerte au meilleur des Pères par son fils, ce qu'exprime l'Inscription qui est sur l'Autel.

Le Jetton de Madame de Provence.
Le Jetton de M. l'Abbé Terray, Contrôleur général.
Le Jetton de M. le Thieullier, Doyen de la Faculté de Médecine.
Le Jetton de MM. les Notaires à Tours.
Le Jetton de M. de la Mouchetière.
Autres Jettons.

- 1775 Les Portraits de Loke et de Newton.

SALY (JACQUES).

- 1750 Un Modèle en Plâtre, représentant un jeune Faune qui tient un Chevreau.
Le Buste d'une petite Fille, en Marbre.
Le Portrait, en Plâtre, de M * * *
Trois Esquisses, de Terre cuite, représentans des Tombeaux.
Deux autres Esquisses dont l'une, deux Cariatides, et l'autre, un Diogene.
- 1751 Une Figure de marbre, fait pour sa Réception à l'Académie, représentant un jeune Faune qui tient un Chevreau.
- 1753 Une Figure en marbre, de deux pieds de proportion, représentant l'Amour.
Un petit Modèle en plâtre, représentant Hébé, Déesse de la Jeunesse.

SLODTZ (PAUL-AMBROISE).

- 1741 Un Groupe allégorique.
Le Temps, qui découvre la Vérité, tient d'une main le Portrait de Sa Majesté Louïs XV. La Vérité, personnifié par ses attributs, regarde avec plaisir le Roy son Protecteur. Plusieurs Genies s'occupent des attributs des Sciences et des Beaux Arts ; la Vérité étend leur perfection.
Un Modèle en plâtre, représentant la chute d'Ycare dans la mer.
- 1742 Un Modèle en plâtre, d'un Ange que l'on exécute en bronze, de la proportion de 6 pieds, pour le Maître Autel de Sens.
Autre Modèle en plâtre, représentant l'Assomption de la Vierge, qui doit être exécutée en argent, pour le Convent de la Flèche.
- 1745 Le Modèle d'un Ange, de bas relief en plâtre, pour être exécutée de la proportion de 6 pieds, en pierre.
- 1748 Plusieurs Esquisses en terre cuite, représentans diverses Figures avec leurs Attributs :
La Tragédie, tenant de la main droite un Poignard, et de la gauche une Couronne avec un Sceptre.
La Comédie, couronnée de feuilles de Lierre, tenant un Masque.
Le Prix, ou la Récompense, tenant de la main gauche une couronne de Lauriers, avec des Palmes ; et de l'autre, des branches de Chêne, et des Médailles.
L'Origine de l'Amour, représentée par ce Dieu tenant un Flambeau, avec un Miroir ardent.
Pomone, dans le moment que Vertumne ôte son Masque.
Un Amour qui enchaîne de Fleurs un Griffon.
Plusieurs de ces Esquisses doivent être exécutées de grandeur naturelle.
- 1751 Un modèle d'un Méridien dont les Figures auront environ 8 pieds de proportion. On exécute cet ouvrage en marbre et en pierre de Tonnerre.
Le Portrait de Madlle. * * *

SLODTZ (RENE-MICHEL-ANGE)

- 1755 L'Esquisse d'un Groupe qui doit être exécuté en Marbre pour le Roi. La Paix ramenée par la Victoire en est le sujet.
Projet d'une Chaire à deux escaliers, pour l'Eglise de S. Sulpice.
La Divinité en trois Personnes, figurée par le Jehova rayonnant que dévoilent les Symboles des Evangélistes, et l'établissement de la Religion sur la colonne de la vérité, font le sujet de cette Chaire.

Le Bas relief qui occupe le devant de la Tribune, représente la Descente du S. Esprit ; les Paraboles du Semeur, du Pere de famille qui rompt et distribue le pain à ses enfans, du bon Pasteur et du Pêcheur font les sujets des autres.

Louis-
Claude
Vassé.

VASSE (LOUIS-CLAUDE).

- 1748 Un Modèle en plâtre, représentant un Berger qui dort. (*See Salon of 1751.*)
Un Buste de Mademoiselle * * *, en terre cuite.
Esquisse en terre, d'une Chasseresse.
Modèle en plâtre d'un Tombeau, représenté par une Femme qui pleure sur une Urne, qu'elle couvre de sa Draperie.
- 1750 Le Buste du Pape régnant, Benoît XIV.
Un Modèle de la Sainte Vierge, en pleurs.
Esquisse, en Terre cuite, de Dédale, qui attache des Aîles à son Fils Icare.
Autre, représentant le Centaure Nessus, qui enleve Déjanire.
Esquisse pour une Place publique, représentant Louïs XV. à Cheval, sur un Champ de Bataille, après la Victoire remportée. Le Héros, soutenu par Minerve qui lui montre le chemin du Temple de la Gloire, où la Déesse le conduit. Sur le devant, et au bas du Pied-d'Estal, est un groupe de quatre Figures, représentent la France, tenant sous sa Domination et assurant de sa Protection les principales Villes prises dans les Pays conquis. Sur le derriere est une grande Coquille soutenuë par des Rochers, qui font la base du Pied-d'Estal, sur laquelle est un grand Poisson qui jette de l'eau et sert de Fontaine publique. Un Triton et une Néréide jouënt sur le dos du Poisson. Aux deux côtez du Pied-d'Estal sont deux Bas-Reliefs ; l'un représente une Bataille, l'autre le retour du Roy dans la Ville de Paris. Le Monarque, dans un Char poussé par l'amour de la Vertu héroïque ; le Peuple courant audevant, manifeste à son Bienfaiteur sa joie par ses acclamations.
- 1751 Une Figure de marbre, faite pareillement pour sa Réception à l'Académie, représentant un Berger qui dort. (*See Salon of 1748.*)
- 1753 Le modèle qui doit être executé, dans le milieu de la façade du grand Bâtiment des Quinze-Vingt. Dans le Fronton est le Cartel qui renferme les Armes du Roy ; au dessous est une Renommée, portant cette Inscription : ANNO M.DCC.LIII. IMPERANTE LVD. DEC. QVINTO.
- 1755 L'Amour assis sur le bord de la mer, rassemblant les Colombes du char de Venus.
L'Auteur exécute cette Figure en marbre. (*See Salon of 1757.*)
- 1757 L'Amour assis sur le bord de la Mer, accouplant des Colombes. Statue en marbre de 2 pieds et demi de proportion, posée sur un Cyppe de porphyre. (*See Salon of 1755.*)
Tirée du Cabinet de l'Ecole François, de M. de la Live de Joly.
Deux Bustes en marbre ; l'un est le portrait de Mignard, premier Peintre du Roi, l'autre celui du célèbre Girardon, Sculpteur.
Le Buste en plâtre de Pierre Pithou, même grandeur que les deux ci-dessus. (*See Salon of 1759.*)
Nota.—M. Grosley fait exécuter seize Bustes en marbre des Hommes illustres nés dans la Ville de Troyes. L'intention de ce généreux Citoyen est de donner ces Bustes pour en orner l'une des Salles de l'Hotel de Ville de Troyes, sa patrie.

Saint Germain, Evêque d'Auxerre.

Ce modèle doit être exécuté de grandeur naturelle en marbre, et faire partie de la décoration du Sanctuaire de l'Eglise de Saint Germain l'Auxerrois.

Nota.—On voit dans l'atelier du sieur Vassé, le modèle en grand des nouveaux embélissemens de l'Autel et du chœur de cette Eglise.

- 1759 Un Buste en Marbre, représentant Pierre Pithou.

Le modèle en plâtre a été exposé en 1757.

- Un Buste, Portrait du P. le Cointe de l'Oratoire. (*See* Salon of 1761.)

Ces Bustes sont de la Collection des Hommes Illustres de Troyes, dont M. Grosley, Avocat, fait présent à l'Hôtel-de-Ville de cette Capitale de la Champagne.

- Un Médaillon en Marbre, Portrait de Mademoiselle * * *.

- Une Tête d'Enfant, en marbre.

- Un Modèle en grand, de cinq pieds et demi de proportion, il représente une Nymphe, badinant avec une coquille sur le bord d'une Fontaine. Cette Figure est destinée à faire le principal ornement d'une Fontaine, dont on voit l'esquisse dans ses proportions, en petit.

- Un modèle d'un Tombeau. On y voit la Reconnoissance, qui, après avoir inscrit l'Epitaphe d'un Ami, attache son médaillon à un Cippe ; à ses pieds est la Cicogne, symbole de cette Vertu.

- 1761 Une Nymphe sortant de l'eau, et l'exprimant de ses cheveux.

Ce modele de cinq pieds deux pouces de proportion doit être exécuté en marbre, et faire partie de la décoration du Sallon de M. le Duc de Chevreuse à Dampierre.

- Deux Nymphes, l'une qui dort, et l'autre qui se regarde dans l'eau.

Ces deux figures seront exécutées pour M. le Prince de Turenne, et posées dans les jardins de Navarre.

- Un grand médaillon du Roi, en marbre.

Il doit être posé dans la grande Salle de l'Hôtel de Ville à Paris.

- Le Portrait en marbre du Pere le Cointe. (*See* Salon of 1759.)

Cet ouvrage est de la suite des hommes Illustres de Troye.

- Un Buste, en marbre, Portrait.

- Un Buste, en talc, Portrait.

- Un Vase.

Ce morceau de seize pouces de haut, est moulé sur l'Original modelé en terre de porcelaine, qui est dans le Cabinet de Monseigneur le Duc d'Orléans.

- Un petit Figure en marbre.

Copie de la Nymphe qui se regarde dans l'eau, de dix-huit pouces de proportion.

- 1763 Une Femme couchée sur un Socle quarré, pleurant sur une Urne qu'elle couvre de sa Draperie.

Cette Figure, exécutée en marbre de 4 pieds 6 pouces de proportion, fait partie du Tombeau de Madame la Princesse de Galitzin.

- Un Buste représentant Passerat. (*See* Salon of 1765.)

Ce morceau fait partie de la suite des Hommes illustres de la Ville de Troye, dont M. Grosley, Avocat, correspondant de l'Académie Royale des Inscriptions et Belles-Lettres, fait présent à l'Hôtel de Ville de Troye.

- Le Portrait de M. Majault, Docteur de la Faculté de Médecine de Paris.

- Buste en plâtre.

- Une Tête d'Enfant.

- Un Dessein représentant l'ensemble du Tombeau de Madame la Princesse de Galitzin.

- 1765 Le Portrait de Passerat. (*See* Salon of 1763.) Louis-
Claude
Vassé.
 Ce Buste en marbre est de la suite des Hommes illustres, dont M. Grosley fait présent à l'Hôtel-de-Ville de Troyes.
 Une Tête d'Enfant : En marbre.
 La Comédie. (*See* Salon of 1767.)
 Modèle de Terre cuite, de deux pieds de proportion.
- 1767 Une Minerve, appuyée sur son Bouclier, prête à donner une Couronne.
 Figure de 6 pieds de proportion. (*See* Salon of 1771.)
 La Comédie. (*See* Salon of 1765.)
 Figure en marbre, de 2 pieds.
 Une Nymphe endormie.
 Petite Figure en marbre.
 Le Portrait de feu Elizabeth, Impératrice de Russie, appartenant à M. le C. de Schervaloff.
 Le Portrait de feu M. le Comte de Caylus, appartenant à l'Académie Royale des Inscriptions et Belles-Lettres.
 Médaillons en marbre.
- 1771 Un dessin, représentant le Mausolée du Roi Stanislas, tel qu'il s'exécute aujourd'hui en Marbre, dans l'Atelier de cet Artiste, pour être placé à Nancy, dans l'Eglise de Bon-Secours, en face de celui de la Reine de Pologne.
 Une Statue de la proportion de sept pieds, représentant une Femme couchée sur les socles du Tombeau, et désolée de la perte de ce bon Prince.
 Ce Modèle fait partie au Tombeau énoncé ci-dessus.
 Un Modèle en petit, d'un monument relatif au cœur de feu la Reine, qui doit être placé dans la même Eglise de Bon-Secours, selon l'intention de cette Princesse.
 Cet Ouvrage s'exécute en Marbre.
 Une Tête de Minerve, Etude faite pour une Statue de Marbre, de la proportion de six pieds, que cet Artiste termine présentement dans son Atelier au Louvre. (*See* Salon of 1767.)
 Un petit Tombeau, où l'on voit une Femme pleurante appuyée sur un cube qui sert de base à une Urne cinéraire. Cette Urne est supposée renfermer les cendres de feu M. de Brou, Garde des Sceaux : son Médaillon est au bas du Monument sur une table de marbre.
 Cet Ouvrage est exécuté en Marbre, dans l'Atelier de M. Vassé.
 Un Buste en Marbre, de Madame la Marquise de * * *
 Un Buste de M. Gerbier.
 Le Buste de M. Quesnay, Médecin du Roi. En Marbre.



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